

THE SCORE

A MUSIC MAGAZINE

Editor: William Glock

Number 3, June 1950

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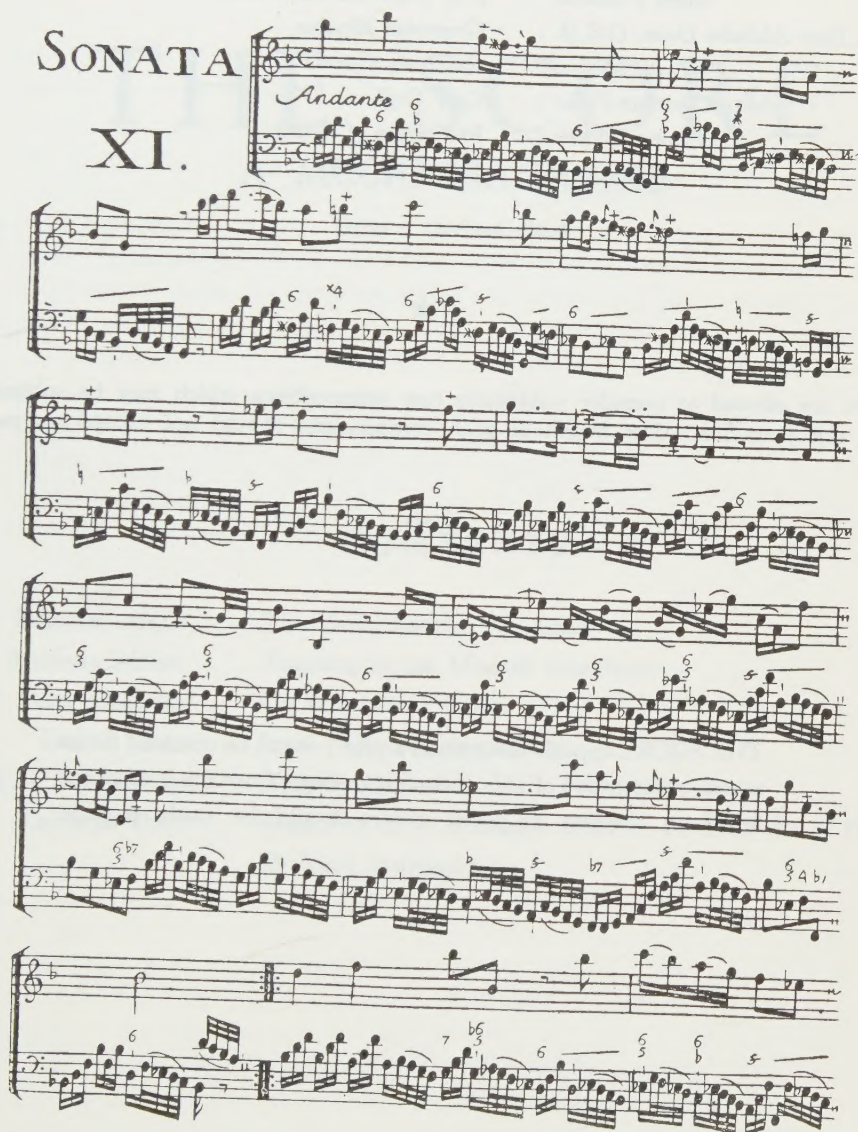
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THE SCORE

A MUSIC MAGAZINE



Five Shillings

June, 1950

Editor : WILLIAM GLOCK

COVER: *Beginning of Violin Sonata No. 11, Book 2, by
J.-M. Leclair, as engraved by his wife in 1728*

IN THE NEXT ISSUE WE HOPE TO INCLUDE :

| | |
|---------------------------------|----------------------------------|
| Virgil Thomson : | <i>Three More Essays</i> |
| Marc Pincherle : | <i>J. S. Bach and the Violin</i> |
| Rev. Dom Aldhelm Dean, O.S.B. : | <i>Gregorian Rhythm</i> |
| W. H. Mellers : | <i>Rameau's Operas</i> |
| Max Christian Feiler : | <i>Carl Orff</i> |
| Tyrone Guthrie : | <i>Production of Opera</i> |
| Henry Boys : | <i>Stravinsky (III)</i> |



We are pleased to consider publishing new compositions which may be submitted to this magazine. The length of such compositions should not exceed six pages.



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Editor : William Glock

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Number 3, June 1950

The Leclair sonata appearing in this issue has not been printed since 1734. Its first movement is undoubtedly one of the most beautiful pieces in the whole literature of the violin.

As a result of his article in the second issue of The Score (January 1950) Karl Haas was invited to edit Haydn's Military Music for the Gesamtausgabe now being prepared in the U.S.A. The March for the Prince of Wales, printed for the first time in that issue, has now been recorded for Parlophone by the London Baroque Ensemble with Karl Haas conducting.

THE VIOLIN SONATAS OF LECLAIR

Edmond Appia

The works of Jean-Marie Leclair, the Elder, hold a unique position in the immense output which the French violinist-composers of the first half of the eighteenth century have left us. They tower above those of his contemporaries both in imagination and in technical virtuosity.

Nevertheless, an unjust stroke of fate has befallen this composer who was once called 'the Corelli of France'. Of his forty-eight Sonatas for Solo Violin and Bass, only two are at all frequently played: the sonata called *Le Tombeau*, and the sonata in D major with the celebrated *Tambourin*. His Trios, his Sonatas for Two Violins and his Concertos for violin and orchestra are equally neglected. Although certain editors have tried to rescue a few of these sonatas from oblivion, violinists continue to ignore them. Only a complete edition would make it possible to assess their supreme importance.¹

Leclair's work cannot be judged objectively unless we recall the decisive part played by Corelli in the history of the violin. With his Opus 5, Twelve Sonatas for Solo Violin and Bass, Corelli revealed the instrument's magnificent possibilities and laid the foundations of a new literature. It is to him that the violin owes its letters patent of nobility.

All the early eighteenth-century French violinists played Corelli's sonatas and saturated themselves in his art. Their own sonatas bore his unmistakable imprint. It was Leclair who first showed himself independent and able to contend with the Italians for the sovereignty of the violin.

He was born at Lyons in 1697. As a young man he stayed in Turin; he held the post of *maître de ballet* and *premier danseur* in the theatre there, at the same time working passionately at his violin. But Paris attracted him. He had hardly arrived in the capital when he had the good fortune to meet a music-mad financier, M. Bonnier de la Mosson, who helped him to publish his 1st Book of Sonatas for Solo Violin and Bass (1723). This work heralded a new style, combining French grace with Italian dignity. Leclair, however, had not yet brought his art to perfection. He went back to Turin to study with the celebrated Somis, who was leader of the Piedmontese school of violin playing. By 1728 he was once again in Paris. He appeared at a *Concert Spirituel*, before an audience which, though it may have been supremely frivolous, was certainly the hardest to please so far as standards of performance were concerned. His success was striking. He was recognized at once as one of the first violinists of his time. In the same year he published his 2nd Book of Sonatas, thus confirming his superiority

¹There is one reliable edition, of the first twelve sonatas only, published by Demets, Paris.

as composer and violinist. He was invited to the Court where he received many flattering marks of esteem. In 1734 he dedicated his 3rd Book of Sonatas to the King. The fourth and last Book appeared in 1738.

Towards the end of his life Leclair became quite well-to-do. Temperamental and quick to take offence, he lived apart from his wife, alone in a small house. It was there that he was found, on the morning of October 23rd, 1764, lying covered in blood in his front hall, mysteriously murdered. 'You should have seen him at the age of 67', says one of his biographers, 'playing with astonishing vigour, communicating to an orchestra all his fire, and so near to the fatal day, tasting the pleasure of admiration with that pure and modest joy which would so well become a young man acclaimed for the first time'. Another biographer, Rozoi, said that he was 'serious and had no love of society. He was a profound genius who transformed the technique of violin playing into a science'.

Each of the four books of Sonatas for Solo Violin and Continuo Bass contains twelve works. The majority (forty-three out of forty-eight) have four movements: slow, quick, slow, quick. Already in Leclair's first book the distinction between the *Sonata da Chiesa* and the *Sonata da Camera*, so characteristic in Corelli, has almost disappeared. He writes Chamber Sonatas within the Church Sonata framework, by introducing into them most of the dances of his day: *Allemandes*, *Courantes*, *Sarabandes*, *Gavottes*, *Menuets*, *Chaconnes*, *Tambourins* and *Gigues*.

Leclair makes no important innovations in the structure of the sonata; instead, he appropriates the newly won gains of his contemporaries, transforms them, adapts them to his temperament, and, in some measure, recreates them. The movements of each sonata are usually all in the same key, though the third movement, generally in slow time, may be in the relative major or minor. Analysis reveals, however, one interesting peculiarity: Leclair sometimes derives the melody and rhythm of the various movements from a single idea. It may even happen that the initial theme reappears, transformed in character, in another part of the sonata; a procedure which looks forward to the cyclic form of the nineteenth-century romantics.

Most of the movements are monothematic; divided into two sections, they modulate to the dominant or to the relative key at the double bar. This method, inherited from Corelli, will be found persisting all through the sonatas, though some of the last movement *allegros* free themselves from it by adopting rondo form. It is interesting to note that Leclair often uses this form for his arias and his dance airs.

Leclair's harmony is sober and always of exemplary correctness. His personality shows itself in his modulations, which are often very bold, multiplying chords of the seventh and producing subtle equivocations through his use of anticipation and suspension (see example 4). He also uses long harmonic sequences whose architectural function he admirably underlines.

The bass parts deserve special attention, for Leclair gives them great importance. Most of the French sonata-writers of the period were content to figure a mere accompaniment-bass, which allowed the soloist to shine without competition. Leclair was too subtle a musician to follow this practice. His bass, always finely wrought, is often

as eloquent as the violin part itself. Thus certain movements, such as the finale of the *Tombeau* sonata, are veritable *duos concertants*.

On the cover of this issue you will find an example of a melodic bass worthy of comparison with the most beautiful in Bach's *adagios*. In such music we meet the same unfathomable melody and contemplative feeling we used to associate only with Bach. This page is taken from the 11th Sonata of the Second Book.

Leclair's ornamentation is extremely delicate ; it does not overburden the musical idea, it does not decorate it. Nurtured by the same stream which circulates within the theme, it is its flower and perfume.

Ex. 1



Ex. 2



The slow movements sometimes have an improvisatory character recalling the style, for example, of Gaultier's and d'Anglebert's Preludes. There are some remarkable instances in the Fourth Book of Sonatas. But more often the melody, with its pure line and solemn bearing, reveals a proud or pathetic excitement which brings a new accent into French instrumental music.

It is interesting to see the progress made from one book of sonatas to another. If Leclair's melodic genius shows itself from the beginning, his early *allegros* are still written in the academic style of Corelli. But gradually they gain more life ; their rhythms vary, their *élan* becomes impetuous, their audacities increase.

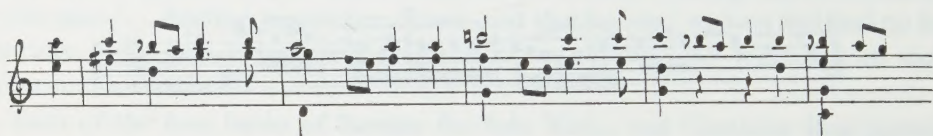
The contrast between the meditative character of the *adagios* and the dynamic character of the lively movements becomes yet more startling. An intense vitality runs through the traditional dance airs. The *Gavottes*, often written entirely in double-stopping, are finely elaborated ; the *Gigues* become pieces of exalted virtuosity ; the *Chaconnes* are pretexts for noble architectonics ; while the *Menuets*, distinguished like some of the *Gavottes* for their ingenious double-stopping, prepare the way for the *Menuet Varié* which was to hold an ever more important place in the literature of the violin. Finally, Leclair introduces *Allegros* in *Caccia* style, imitative music which he enlivens with a wealth of nuance. Such movements, however, are rare with him.

Germany had produced some astonishing virtuosos in the second half of the seventeenth century : Heinrich Biber, Jakob Walther and Johann Paul Westhoff were among those who amazed their contemporaries by their skill in playing on two, three and even four strings. Westhoff, in particular, caused a sensation in Paris at a time when the violin was held in such contempt by the French that it was hardly ever seen except in the hands of lackeys. All the same, the Germans founded no school. Their compositions, with the exception of Biber's, were curiosities, and other violinists seemed

quite unable to play them. Corelli himself often used double-stopping, but it remained for Leclair to develop this resource with a virtuosity that has not since been surpassed.

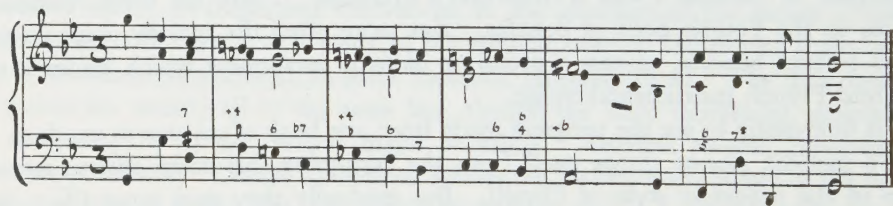
Leclair's technique deserves close examination. In fact, it revolutionized the art of violin-playing in both the left hand and the bow-arm. One of his biographers tells us that he had no natural aptitude and that it was only through stubborn and unremitting labour that he managed to overcome every technical difficulty. The writing in the sonatas shows how great was his mastery by the time he came to compose the 1st Book. Notice, for example, the use of double stopping in the Gavotte of the 4th Sonata.

Ex. 3



May it not be compared with certain passages in Bach's fugues for unaccompanied violin? Similarly, this next example is typical of a technique which acts as the servant of musical feeling.

Ex. 4



And the same is true of the 12th Sonata of Book III, whose opening bars are reproduced on page 7. Here the purity of the melodic line must on no account be imperilled by the extreme difficulties of execution.

Yet another proof of the extraordinary agility of Leclair's left hand may be seen in the 6th Sonata of the Fourth Book. This is the first appearance of the articulated shake in violin music. Paganini was to devote one of his Twenty-four Caprices, the fourth, to this particular effect. Leclair's instructions to the player (see page 7) are as follows :

' To give the opening passage of this sonata its full effect, each chord must be played upper note first with three strings held in contact with the bow ; the small notes indicate a kind of continuous *tremolo* which should emerge from the chord and sound as quickly and as loudly as possible. The little sign < shows the two notes to be played against each other '.

There is another aspect of Leclair's technique to which attention should be drawn : his use of trills. Simple or double, they are heard throbbing in the *Adagios*, sparkling in the *Allegros*, creating here a slackening, there a tightening. With cunning they

SONATA XII.

ADAGIO

SONATA VI.

Tout que le trait du commencement de cette Sonate face son Effet il faut à chaque accord faire entendre la note d'en haut la première et tenir les trois cordes sous l'archet les petites notes indiquent un espace de tremblement continuel qui doit sortir de l'accord et se battre le plus vite et le plus fort qui se pourra la petite marque d'arpeggio les deux sons qu'il faut battre l'un contre l'autre

Segue

Allegro

Arpeggio

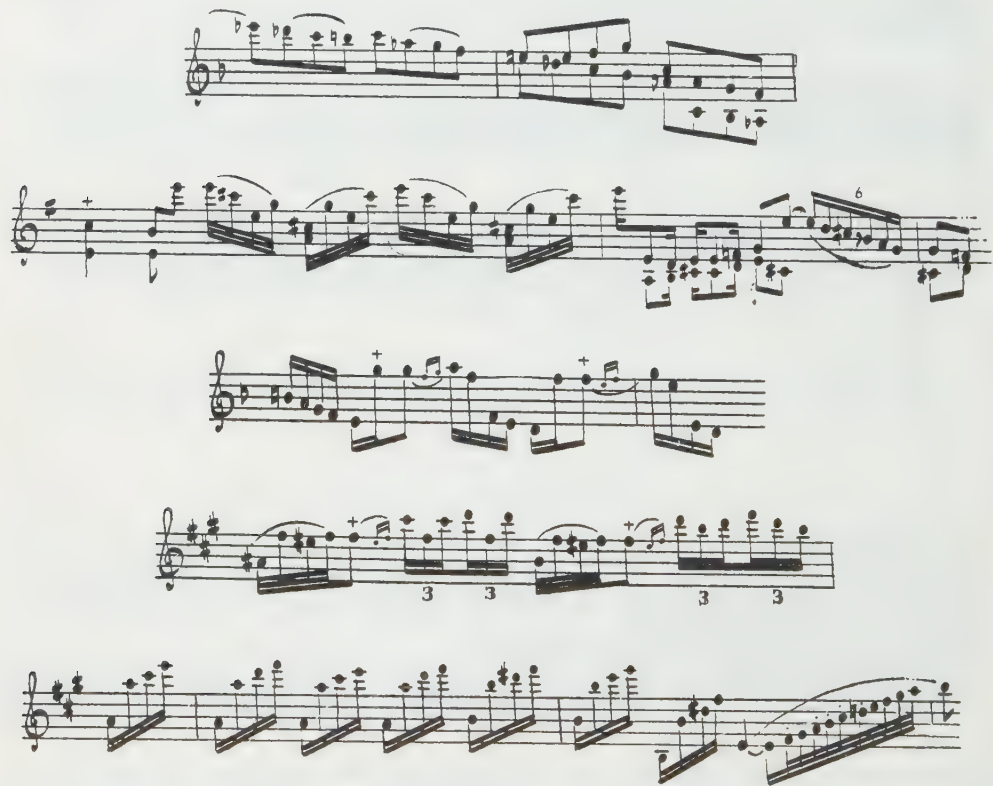
intensify the utterance of a melodic design and reinforce the dynamic of a rhythm. It was undoubtedly Somis who gave Leclair his love for this ornament.

Ex. 5



Leclair's bowing, again, is as bold as it is skilful. Smooth or vibrating in the slow movements, caressing in the *Menuets* and *Sarabandes*, it glitters like a sword-blade in the *Tambourins* and *Prestos*. His *jetés*, *arpèges*, *batteries*, *staccati* and *sautillés* are worthy of Paganini himself.

Ex. 6



Leclair was most exacting both as to style and precision of performance. The *Avertissement* with which he prefaced his Fourth Book is of great interest in this connexion. What he says about ornaments should be read, marked, learned and inwardly digested. He protests against interpreters who add more and more ornaments until the melodic line is disfigured and then finally sinks beneath the weight of excessive decoration.

' All those who would perform this music as the author intends must try to discover the character of each work, as well as the right tempo and quality of sound for the individual movements. An important point, and one which cannot be too much emphasized, is to avoid that confused jumble of notes which people add to vocal and expressive music, and which only serves to disfigure them. It is no less ridiculous to change the tempo of two *rondeaux* made for each other and to play the major faster than the minor : quite right to enliven the major by the way it is played, but that may be done without hurrying the tempo '.

Leclair's comments agree with those of the French musical theorists ; they all assert that ornament has an aesthetic function, but that it loses this function if used without taste. It was to ' taste ', that eminently French quality, that Leclair appealed in his *Avertissement* when giving his advice on interpretation.

Having stressed Leclair's contribution to the aesthetic and technical development of the sonata, it is still necessary to define the position he occupies, or rather should occupy, in French music. In my opinion, it should be in the front rank. To appreciate him at his true worth it is well to recall the categorical position adopted towards music by the aestheticians and philosophers of the early eighteenth century.

' It is in the nature of music to imitate the images and feelings which take possession of the mind, as do all the fine arts', the Abbé Pluche tells us; for 'sounds have no meaning in themselves'. He also says 'Sonatas are like studies of the different attitudes and passions of humanity', but immediately adds, 'they are not entertaining for the public'. Thus music did not escape the rationalist concepts which determined the relations between feeling and intellect. It was considered a social art whose aim was to please.

This concept weighed heavily on all French music of the first quarter of the eighteenth century. It obliged composers to make use of artifice and compelled them to mask their natural impulses by adopting an impersonal language. Between 1704 and 1723, more than three hundred sonatas appeared for violin and continuo bass, all of them constrained by the aesthetic principles of the theorists.

The reaction was at hand. Rameau published his *Traité de l'Harmonie* in 1722, while in 1723 Leclair brought out his 1st Book of Sonatas. Standing apart from the throng of composers who had chosen to 'please', there were strong and generous natures who could listen only to the voice of inner necessity. Leclair, being of this company, was able to revitalize the spirit of the sonata. By turn tender or pathetic, meditative or overmastering, gracious or noble, witty or ardent, his music succeeded in liberating the French sonata from stifling conventions and in ennobling it by asking it to express the aspirations of the soul. The violin, in his hands, was no longer the tamed bird whose song surprises without moving us ; it became the very voice of passion.

Leclair's work brought about a profound change in French musical feeling. Through the sonata, the concept of pure music was to win increasing respect and to end by overcoming the resistance of the aestheticians. It is one of Leclair's chief claims to glory that he was among the leading architects of this new trend in French music.

NOTES ON THE PERFORMANCE OF SONATA X OF BOOK III, FOR VIOLIN SOLO ACCOMPANIED BY HARPSICHORD AND 'CELLO

Figured Bass.

The harpsichord part was meant to be improvised, not only to simplify the writing and engraving, but also because a good accompanist was thus able to adapt his playing to various circumstances : the instrument he was playing on, the instruments he was playing with, the size of the place in which the performance was given, etc. He could also vary his accompaniment and play a repeat, for instance, more brilliantly ; and he could follow more closely the mood of the musician or musicians he was accompanying. In short, this kind of accompaniment, as long as it remains pure accompaniment, viz. : a musical fill-up between, so to speak, the bass and the top part, is more alive and, if good, incomparably more so than the written one.


Even written out as it is here, a few things are left to the ingenuity of the harpsichord player. Before several of the double-bars in Sonata X, either a repeat phrase is written, or else an ending one. It is easy to see that the repeat phrase was supposed to be left out when one went on, and *another* improvised instead, leading to what followed. In the same way, where an ending phrase is given together with the two dots of a repeat, a repeat phrase should be played the first time.

For this, taste and common sense are needed more than genius.

Largo.

I. All semiquavers uneven : 

II. + = trill.

The trill in bar 1 starts on G. In bar 2 the double shake begins with C-E ; in bar 3, with E-G, ending with E.F.E top and C.D.C second part. Bar 4 : the first note of the trill (C) should be well marked, and held (as usual) for half the value of the trill ().

Bar 7 : hold the first note of the trill (B) as a quaver, then trill on the dot, and follow with a short rest and demisemiquaver G. The same applies to the trill in bar 9. There should be a turn at the end of bars 10 and 12. All the rest according to these examples.


III. The first appoggiatura in bar 2 should be long (half the value of the following note). All the other little notes are very short, and on the beat.

Allegro assai.

I. Semiquavers two or four in a bow. All quavers separate.

II. The trill in bar 1 begins on the fourth beat only, the appoggiatura C being held till then. The same applies to bars 7 8 and 9 (*trill on the rest* !). And so on according to these examples.

Aria.

I. Not too slow. The quavers uneven (almost  , etc.), the first note of each bowing being more marked than the others.

II. Trill starts as usual with the upper note emphasized.

Tambourin.

I. The semiquavers should be uneven except in bars 25/26 and 33/34. Follow the bowing. A slight break between each bow and the next.

II. The one trill of the *minore* should be very short, starting on B natural (tied from the preceding note) and ending on C.

ANTOINE GEOFFROY DECHAUME.

SONATA X, BOOK III

11

Continuo realization by A. G. Dechaume

J-M. Leclair

Largo

The musical score is presented in three systems, each containing a treble staff and a bass staff. The tempo is marked 'Largo'. The key signature is one sharp (F#), and the time signature is 3/4. The bass staff features figured bass notation, which includes numbers (1-7) and symbols (x, 6) indicating fingerings and intervals. The notation includes various musical elements such as notes, rests, and ornaments, typical of Baroque continuo realization.

Musical score for a piano piece, measures 1-12. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand. The left hand includes various fingerings and articulations, including a 6x6 pattern in measure 2, a 4x3 pattern in measure 4, and a 6x6 pattern in measure 6. The right hand includes a 7x7 pattern in measure 1, a 6x6 pattern in measure 2, and a 6x6 pattern in measure 4. The piece concludes with a double bar line in measure 12.

Allegro assai

Musical score for a piano piece, measures 13-24. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand. The left hand includes various fingerings and articulations, including a 6x6 pattern in measure 13, a 7x7 pattern in measure 14, a 6x6 pattern in measure 15, a 7x7 pattern in measure 16, a 6x6 pattern in measure 17, a 7x7 pattern in measure 18, a 6x6 pattern in measure 19, a 7x7 pattern in measure 20, a 6x6 pattern in measure 21, a 7x7 pattern in measure 22, a 6x6 pattern in measure 23, and a 7x7 pattern in measure 24. The right hand includes a 6x6 pattern in measure 13, a 7x7 pattern in measure 14, a 6x6 pattern in measure 15, a 7x7 pattern in measure 16, a 6x6 pattern in measure 17, a 7x7 pattern in measure 18, a 6x6 pattern in measure 19, a 7x7 pattern in measure 20, a 6x6 pattern in measure 21, a 7x7 pattern in measure 22, a 6x6 pattern in measure 23, and a 7x7 pattern in measure 24. The piece concludes with a double bar line in measure 24.

[illegible]

The musical score is presented in six systems, each consisting of a treble and bass staff. The notation is complex, featuring a variety of rhythmic values and patterns. Key features include:

- System 1:** The right hand begins with a series of eighth notes, followed by a triplet of eighth notes. The left hand features a steady eighth-note accompaniment.
- System 2:** The right hand continues with eighth-note patterns, while the left hand introduces a triplet of eighth notes.
- System 3:** The right hand has a more active line with sixteenth notes. The left hand features a triplet of eighth notes and a sextuplet of eighth notes.
- System 4:** The right hand has a melodic line with some rests. The left hand features a sextuplet of eighth notes and a triplet of eighth notes.
- System 5:** The right hand has a melodic line with some rests. The left hand features a sextuplet of eighth notes and a triplet of eighth notes.
- System 6:** The right hand has a melodic line with some rests. The left hand features a sextuplet of eighth notes and a triplet of eighth notes.

The score is written in a key of one flat (B-flat) and a 4/4 time signature. The notation is clear and legible, with appropriate fingerings and articulation marks.

6 7 6 $b6$ 5 7

6 7 6 6 7 6 9 $\frac{6}{5}$ $\frac{3}{2}$ $b7$ 9 5 9 5

9 - 6 5 4 3

6 6 6 6 6 $\frac{6}{5}$ $\frac{6}{4}$ 7 3

Aria

The musical score is written for a vocal part and piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante'. The score begins with a vocal line and a piano accompaniment. The piano part includes fingerings such as 4 7, 6, 7 6, 5-4 7, 4 7, 4 3 5, 7, 4 5, and 6. The score includes a '1^{re} Couplet' section and a 'Fine' marking. The piano part has a 'Da capo' instruction. The score concludes with a key signature change to one sharp (F#) and a final chord.

Andante

1^{re} Couplet.

Fine.

2^e Couplet

Da capo.

LECLAIR SONATA

17

The musical score is written for a single melodic instrument, likely a violin or flute, with a bass line. The notation includes various fingerings and technical markings:

- System 1:** Treble staff with sixteenth-note runs. Bass staff with chords and fingerings: 6, *, 7, 6, 6, 7, 6, 7, 6, *.
- System 2:** Treble staff with sixteenth-note runs. Bass staff with chords and fingerings: x6, *, 6, 6, x6, 4, 7, *.
- System 3:** Treble staff with sixteenth-note runs. Bass staff with chords and fingerings: 4, 7, 6, 6, 6, 7, 6, 7, *.
- System 4:** Treble staff with sixteenth-note runs. Bass staff with chords and fingerings: b7, 7, 6, 6, *6.

The score concludes with the instruction **Da capo.** and a repeat sign.

Tambourin.

Presto

The musical score is written for two instruments: a Tambourin (top staff) and a Piano (bottom two staves). The tempo is marked 'Presto'. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into four systems. The first system shows the initial entry of the Tambourin with a melodic line and the Piano with a rhythmic accompaniment of eighth notes. The second system continues the development, with the Tambourin playing a more complex melodic line. The third system features a key change to two flats (B-flat and E-flat) and a more intricate melodic line for the Tambourin. The fourth system concludes the piece with a final melodic flourish for the Tambourin and a sustained piano accompaniment.

The musical score is arranged in three systems, each containing three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a "Da capo al primo" instruction.

Fine.

Da capo al primo

TEACHING IN THE MUSICAL ACADEMIES

Anthony Milner

I

It is time, and more than time, that the teaching provided in the principal British music academies should be discussed in detail. Despite a sufficient production of orchestral players, singers, solo instrumentalists and teachers, many view the resulting standard of musicianship with increasing concern. There are, and always will be, gifted students who perceive gaps in their artistic education and repair them by individual effort, as there will always be outstanding teachers who rise above the common level and endeavour to alleviate its effects in their pupils. Nevertheless the vast majority of students is left in an intellectual and aesthetic poverty of which few become aware. Lack of a comprehensive musical outlook in those responsible betrays itself in serious deficiencies. Neglect of style, an uninstructed taste, failure to grasp the problems of contemporary music, an almost total inadequacy of instruction in composition, and the absence of correlation between the various branches of musical studies are the chief features in a grave situation.

The average student completes his training with little knowledge of the musical repertoire, because the period of history with which he is acquainted is too restricted. Where an arts student takes account of works ranging over two millennia, the music student is in practice restricted to two centuries, the Bach-Brahms era. Gregorian chant is ignored; the great medieval schools are completely unknown; the fifteenth and sixteenth centuries are paid more compliments than real study, and the masters of the Baroque from Monteverdi to Buxtehude are only known in history books. No one would consider a student of English literature even tolerably familiar with his subject who had never read Chaucer, or to whom poetry from Milton to Blake was only of historical interest. Yet such is the equivalent position of many hundreds of musicians.

If music from Bach to Brahms were adequately studied the situation would not be so serious. But in practice the average instrumental or vocal student knows a select range of works from his own field and very little of the rest apart from music heard at popular concerts. The music of this period has become in the hands of instructors an immutable syllabus. Gone is any sense of adventure, or awareness of the essential freshness of the master-works. Certain pieces are learnt, others neglected, not on the grounds of superior or inferior excellence, but because such works are the routine accepted by traditional pedagogy. All too often, for example, one finds the pianist who can play all Chopin's works, but only one sonata by Haydn or Schubert; or the singer

who knows perhaps twenty Schubert lieder, and blissfully ignores the works of Purcell and the English lutenists.

There follows from this a neglect of style. If we are to judge from student performances at college concerts and from the majority of players educated by these institutions, there is little attention given to the individuality of a work or its composer. The main points urged are technique and 'expression', and no one would deny that these were essential, but while competence is generally achieved in the first, the second is more often than not treated as intuition, and based on 'feeling'. The use of such vague terms shows a lack of clarity in thought, and in consequence few students seem to realize that it is not much use attempting to 'express' something if the piece to be 'expressed' is not completely understood in all its aspects. There are gifted students whose natural judgement can be trusted to guide them, but this can be expected only from a very few.

Here is only one example, a notorious one, of the abuses that occur. How many piano students could evaluate the merits of the different editions of Bach? How many could, when confronted with the text in autographic purity, add a coherent and authoritative phrasing? Most are ignorant of the instruments for which Bach wrote, and unaware of the problem involved: to learn how to *translate* the music into a new medium, rather than to apply the dynamics and romantic phrasing of a later age. Is it not significant that despite the renaissance of interest in the older instruments, the Royal Schools of this country should, for all practical purposes, ignore their existence? Insensitivity of this kind could be multiplied indefinitely. The type of singer who interprets Schubert, Schumann and Brahms lieder in exactly the same way is well known; as is the organist who registers Bach with stops suited to Widor, or the pianist who lubricates Mozart with the sentiment proper to Chopin or Schumann.

It should therefore be obvious that there has to be some understanding of the composer's art if music is to be performed in accordance with the technical and aesthetic demands of its style. The academic courses in music theory fail to achieve this. Harmony and aural training are taught without relation to performance, and given with little, if any, reference to master-works of whatever period. As a result, the student may have worked through several books of harmony and be reasonably adept at dictation tests, and yet not understand the harmonic structure and tensions in the music he plays, or be capable of listening to a work with an understanding of its design. It is thus only reasonable that he should see little point in his theory studies and regard them with apathy.

The consequences are appalling. An advanced violin student, for instance, may be relatively unaware of the piano part in the sonatas he studies. Singers pay little attention to the accompaniments of songs. But until an artist has fully understood and retained in his memory every detail of a piece in all its aspects, he cannot give an adequate performance.

Contemporary music suffers in the atmosphere of such ignorance. If played it is usually on the initiative of the student. Although there have been a few recent and

welcome changes, such as the incorporation of works by Hindemith in the A.R.C.M. syllabus, music since Debussy is disregarded. This is partly due to failure to understand new styles which cannot be explained by the aesthetics of the German composers of the nineteenth century, and partly to deep-seated prejudices of non-musical origin. As a result, those students who are not as prejudiced as their teachers (and these are a small proportion of the whole) leave the academies with no help towards understanding the art of their own times, and either are bewildered when confronted by it or relapse into a closed reverence of the past.

Lest this should be thought exaggerated I add two small examples of the attitude of mind that is daily encountered. The first is a personal experience of four years ago. When, as a student at the Royal College of Music, I wished to study a piano sonata by Hindemith, my teacher met the suggestion with distaste. I nevertheless learnt the work. On playing it to him I received a torrent of reproach which culminated in indirect hints of danger to my morals, as he appeared convinced that such music could only originate from deep-seated depravity.

The second concerns a book, *The New Music*, written in 1924 by Sir George Dyson, present Director of the Royal College of Music. A second edition was published in 1926 which has since been reprinted steadily without change: the last impression occurred in 1948. It is remarkable that the head of one of the most important English conservatoires has not seen fit to alter or to add to his views of a quarter-century ago. Even now the book is recommended to students as outstanding in its subject.

The neglect of modern music leads to another problem, the training of composers. Here adherence to outmoded methods prevails. Technical courses in harmony, counterpoint, form and orchestration follow a well-worn pattern. With very few exceptions, no approach is made to styles or techniques later than Brahms, save possibly a study of orchestration in Debussy. Students are not shown any footholds in contemporary musical thought, and are left to grapple alone with its problems and their own. Frequently the teacher confesses his inability to understand the idiom in which his pupil writes. The effect is twofold: the gifted lose all faith in their instructors and are compelled to fall back on their own often inadequate resources; the less gifted—indeed, the vast majority, talented or not—become conservative in outlook and write music that is completely out of touch with their age. No attempt is made to see compositions from the student's view, and to aid him through the catharsis of experiment to a pure and consistent individual style. The teachers are unequipped. For instance, there is no professor in the Royal music schools of London who can expound and teach the twelve-tone technique, although this is a secure part of available procedure used by a large number of composers throughout the world.

The effects of these deficiencies in musical education show themselves in the standards of the average school teacher of music. The examination system and award of diplomas give no assurance of other than a very rudimentary musical knowledge and experience. It is commonly assumed that teachers need not have as high a standard of musicianship as executants, but that required for diplomas is exceedingly small in

either case. If anyone doubts this, let him study the syllabuses and papers of the A.R.C.M. and L.R.A.M. diplomas. Armed with such qualifications and fortified by a musical education lacking breadth and vision, the new teacher proceeds to spread his limited views in the schools. His pupils enter the academies and become teachers in their turn, and continue the work in other schools. And so the machine grinds on, *quod semper, quod ubique*.

II

Drastic reforms are needed. The present system has reached the state when, if long continued, musical education in the academies will cease to form an artistic curriculum. Criticism is of little use without constructive suggestions. A few remedies are therefore briefly outlined.

To widen the fundamental outlook of students, music of the past other than that of the last century should be expounded in compulsory and comprehensive lecture courses. There is ample recorded material available, but the stimulation of interest should not rest with this. Students should be made to play and sing examples ranging from the seventh century to the present day, so as to experience for themselves the manifold wealth of Western musical civilization. Enlightened teachers should examine each work in detail, not regarding it as of 'historical value' merely, but displaying it as a complete and satisfying work of art. No one wants students to be musicologists: an awareness of the field covered by the art is what is required. Fundamental principles are fully perceived only when a wide range of styles is appreciated. A study of medieval music helps that of contemporary music, and *vice versa*. To expect lectures on the parallel development and reciprocal influence of music and the other arts and sciences would be recklessly optimistic at present. However, they will have to come some day.

All theoretical study should be co-ordinated. The chief aim of education in these subjects should be to secure the realization of such knowledge in well-considered performance. Aural training in particular should be revised down to its roots in obedience to William Schuman's dictum: 'The first requisite for a musician in any branch of the art is that he be a virtuoso listener'.¹ The continuous publication of harmony text-books should no longer be welcomed, and by judicious experiment courses of practical studies having a direct relation to artistic history and contemporary needs should be devised. Such pioneer works as Hindemith's *Elementary Training for Musicians* and *Traditional Harmony*, with Walter Piston's *Counterpoint* might well form a working basis for such an enquiry. Education in the component parts of musical technique does not ensure an integrated understanding: this is only obtained when a work is perceived as the sum of these parts.

The teaching of composition and the appreciation of contemporary music are intimately connected. The remedy lies in the appointment of teachers who are abreast

¹ Cf. William Schuman: *On Teaching the Literature and Materials of Music*. *Musical Quarterly* (New York), vol. xxxiv, 2, p. 155. This article is one of the most thoughtful and stimulating contributions to the subject of recent years.

of modern thought and teaching. Performances of modern works should be encouraged and students should be made to realize that a true artist is always interested in the art of his own time. The output of the very greatest modern composers, such as Stravinsky, Schönberg, Bartók and Hindemith should be the object of general study. School teachers educated by an enlightened system would speedily raise the standards of musical appreciation and judgement in the whole nation. The results could not fail to be beneficial, if it were recognized that every teacher must be a musician of professional calibre. A reorganization of the examination and diploma system with emphasis on general musicianship for all candidates would necessarily follow.

A most potent aid in reform would be the invitation of teachers from other countries. Staff and pupils alike would benefit from meeting other methods and different points of view. It is remarkable that in the general exodus of eminent composers, players and teachers from Europe prior to 1939, none of them came to English academies. Were any invited? Did some offer their services and were refused? Such questions may be unnecessary, but they are continually asked and are not answered. If the academic authorities had been willing and swift in their offers we might yet have had a Bartók or a Schönberg teaching among us and giving us the benefit of a master's genius in contact with the main stream of musical culture. At the very least, it is extraordinary that the academies ignore what is being done by other institutions. The methods of the Juilliard School, U.S.A., might well be studied. When teachers and artists of such international repute as Nadia Boulanger or Paul Hindemith, to name but two, visit this country, they should be asked to lecture at the principal academies. Has such an invitation ever been given? Or do the directors of our conservatoires fear the inevitable comparison?

Our academic education cannot continue long in its present state without a serious impoverishment of British musical life. One or two Summer Schools of Music do what they can to fill up the gaps in musical education, but the proportion of students who become aware that their knowledge is incomplete and outmoded is very small. The fact remains that these Summer Schools are doing work which ought to be done by the academies. It is not being done, and there are no signs of it ever being done. Conditions are rapidly approaching the point when it will be the highest disservice to a talented youth to advise him to enter one of these institutions.

Need it be so? Must England always remain on the fringe of musical civilization? If our academies would start a progressive broadening of musical education, so that young musicians were given a true conception of the art they serve, we might yet regain the respected position our country held in the later Middle Ages and in the Renaissance. But only the removal of prejudice and obscurantism can do it.

ON CONDUCTING OPERA

Peter Gellhorn

The conductor, like any other executive musician, should use all his talents for one purpose only. He should try to convey as truly as possible what has been in the mind of the composer, without disturbing this communication by himself assuming any personal importance. Experience shows that performances of such quality are rare, not necessarily because conductors wish to interfere between the composer and the listener, but because they are not always sufficiently in command of their technical equipment to 'get out of the way'. If it is necessary for the composer that his skill equal his vision, the same is true for anyone else concerned in the making of music. In the particular case of presenting opera, the conductor's instrument is vast and complex, and to develop any skill in handling it he needs, apart from talent which is always the premise without which he ought to leave well alone, an unlimited capacity for hard work and a lively memory to benefit from varied experience. In the following I will attempt to outline a possible course of development for an operatic conductor, which also ought to elucidate the principles on which his activity should be based.

Let us assume a young man has had a good grounding in music, has a background of historical and cultural knowledge, a good knowledge of musical history, of the elements of musical composition, of the properties of all musical instruments, and of the elements of conducting, with perhaps just enough practical conducting experience to demonstrate a talent and a will to conduct. Let us assume that he is equally interested in the properties of the human voice, and in the application of music in the theatre. What should he do next? I suggest he should acquaint himself with the operatic repertoire most likely to be performed in his country. He should get hold of the scores, first of all the vocal scores, of as many operas as possible, study the vocal parts and practise the piano parts. It is possible for a conductor of symphonic music to work without the piano; in opera it is a grave handicap not to be able to rehearse a singer without help. So the young man should practise the piano, and not always on the assumption that he need not play as well as a pianist, because often it will be a good thing if he does. He cannot coach a singer properly if he is too busy finding the right chord; and if he plays well enough to prepare a singer for the orchestral sound, he will be more valuable than if he does not. He should visit opera performances whenever he can, to give some direction to his home work, and when he feels he has some knowledge of the current repertoire, he should try to work privately with operatic singers. A skilful coach is soon appreciated, and constant contact with singers will acquaint the prospective conductor with their problems, their idiosyncrasies, their need for understanding and sympathy, and with innumerable little human details as well as technical experience in teaching, all of which will remain important if one day he has to cast an opera and direct an ensemble.

The day will come when he can offer his services to a small or medium-sized opera company as a coach. Such work is highly responsible and very strenuous, and good coaches are rare, which means that a talented man will sooner or later find that he is needed. Once he is working in a company he should not content himself with continuing the work he did at home, but watch the effect of his rehearsals in the performances ; and in his spare time, of which there may be little, he should study the full scores and work at his beat. He should work out his beat for every opera in the repertoire, practise in front of a mirror to see whether his gestures are likely to have the desired effect in sound, whether they are clear and indicative of his intentions. He should watch the conductors of the company and try to discover why their beat succeeds, or does not succeed, in producing the desired effect, and then go home and wonder what he would do in their place. He will probably soon be required to do some conducting off-stage, often technically as difficult as anything happening in the pit, and a good test for his wrist, his ear, and his sense of timing. He may occasionally have to assist in conducting the chorus, or have to rehearse a section of the orchestra, say the strings only, for some more difficult work. Here he will be able to benefit from his home work ; he will also realize that there are many things which one cannot prepare at home. He may have ideas and succeed in conveying them, but the players still have to play, and the singers still have to sing, and every now and then there are unexpected time-lags between beat and sound which, however small, must not be rigidly disregarded, as the performance will otherwise become breathless, and might break down altogether. When playing for production rehearsals under a conductor's direction, he will be able to judge the effect of a beat at first hand ; he will also become acquainted with the producer's problems in opera, and will soon come to regard these as the most decisive rehearsals, the atmosphere of which usually remains with a production long after the first night. One day he may be entrusted with the conducting of a performance. He will probably have to take it over at short notice and have no orchestral rehearsal. Yet he need not be unprepared. He has probably coached all the singers and knows what they are likely to do. He should have studied the score and practised his beat, to have an idea of what he himself is going to do. His principal care should be clarity, clarity in his conception and in communicating his intentions. And he should take note of the somewhat paradoxical situation of the operatic conductor : that he must try to get the result he wants and yet be ready to compromise all the time. The performance of an opera cannot be prepared as reliably as a symphony concert ; accidents are much more likely to occur and, if they do, they must be dealt with on the spot. A special problem is the conducting of recitatives, in which the conductor cannot set one tempo, but has to be ready to bring the orchestra in at certain points of the text, the declamation of which largely depends on the singer. Two examples from the great scene between Tamino and the Speaker in the *Magic Flute* will illustrate this. The Speaker's tempo is slow and dignified, that of Tamino urgent and fiery, and the conductor has to change the speed every few bars according to who is singing. In example 1 the beat required is roughly this : Slow first and second beats, prepare for divided beat and divide from third beat onwards till third beat of

Ex. 1

(Speaker) *a tempo Adagio* *b.* *7.* Tamino

... Truth thy pas-sion guides, but Lies and Hat - red send thee hi - ther? Yes, hat - red for a

1. *(p)* *cresc. f*

T. *cru-el deed.* *This is the stronghold of Sà-ra-stro!* *Yet not in*

Sp. *We know no act or thought that's cru-el.* *'Tis true; Sà-ra-stro rules us here.*

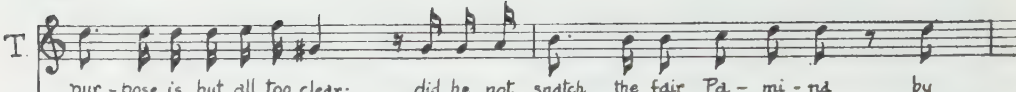
3. *p* 4. 5. 6. *etc.*

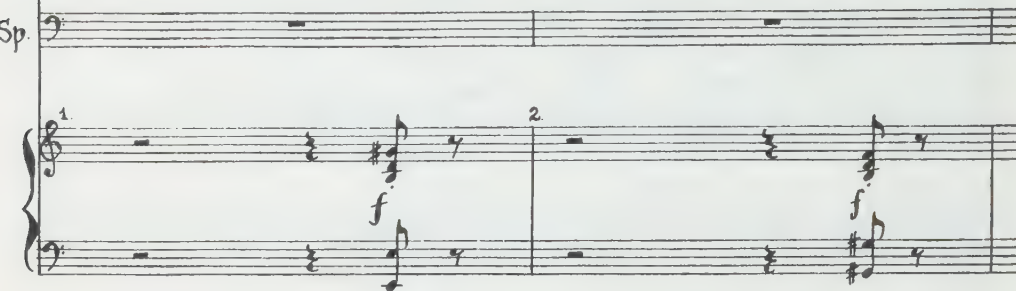
The musical score for Example 1 is written for a Speaker, a Tenor (T.), a Soprano (Sp.), and a Piano accompaniment. The tempo is marked 'a tempo Adagio'. The Speaker's part begins with the lyrics '... Truth thy pas-sion guides, but Lies and Hat - red send thee hi - ther? Yes, hat - red for a'. The Piano accompaniment starts with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The Tenor part enters with the lyrics 'cru-el deed.' and 'This is the stronghold of Sà-ra-stro!'. The Soprano part enters with the lyrics 'We know no act or thought that's cru-el.' and ''Tis true; Sà-ra-stro rules us here.'. The Piano accompaniment continues with measures 3, 4, 5, and 6, ending with 'etc.'. The score includes various musical notations such as notes, rests, and dynamic markings.


bar 2. As the quaver (g) is short, start fourth beat (undivided) prematurely, to catch Tamino and at the same time be able to give a calm upbeat for a soft chord in bar 3. Go on ahead of singer and hold third beat, give soft upbeat on 'thought' for next bar. After first beat of bar 4 go on quickly so as to start a premature first beat for bar 5, again to secure a slow and soft beat to precede the chord on the second beat introducing the Speaker, without lagging behind Tamino. In bar 6, go with the Speaker to introduce soft chord on third beat. In example 2,¹ I suggest the following course. Quick small first and second beats, short wait, then sharp third beat to produce strong chord on fourth beat, the same in bars 2 and 3; then in the empty bar quickly proceed to third beat and hold it. On the fourth beat go with Tamino and give sharp upbeat for chord on first beat of bar 5, quickly go to second beat and hold it, give sharp third beat for chord on fourth beat. Bar 6 starts with slightly slower first and second beats; from chord on third beat proceed quickly but softly (no 'whipping'!) to third beat of bar 7 and hold it; give upbeat for ending of chord on 'yet', follow with soft second and third beats, quickly go up on fourth beat while E minor chord is still being played, to be in time for short sharp downbeat on 'riddle', to secure strong chord on second beat of bar 9; give sharp third beat for same reason and stop dead on fourth beat,

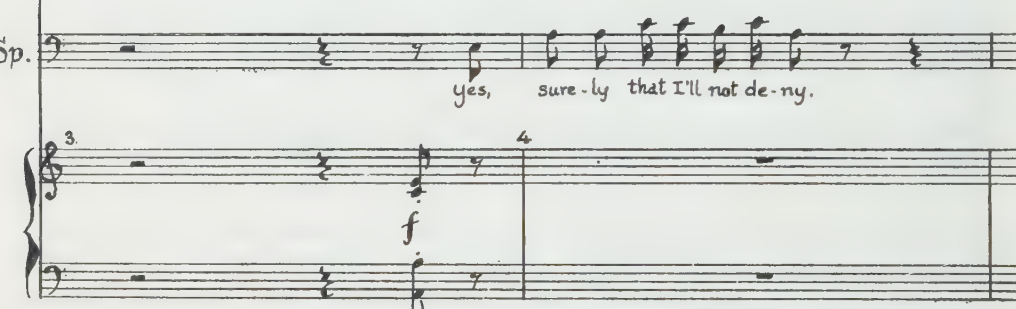
¹ See page 28

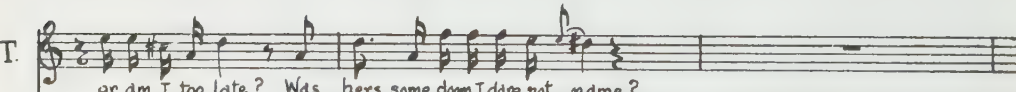
Ex. 2

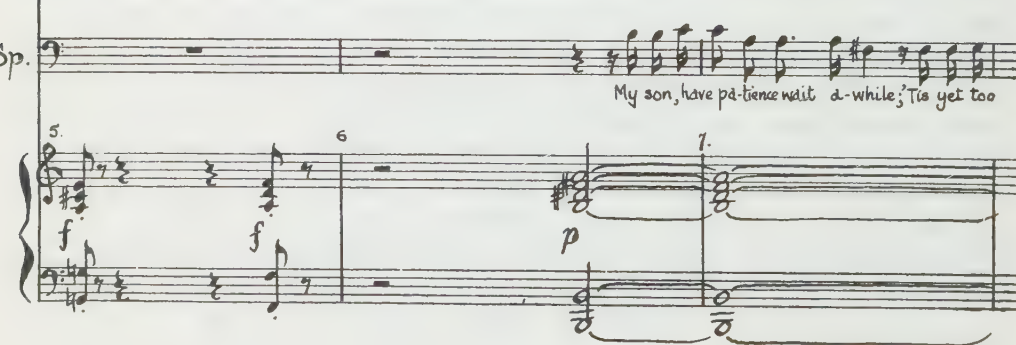
T. 
pur- pose is but all too clear: did he not snatch the fair Pa- mi- na by

Sp. 

T. 
force from her un-hap- py mo- ther? Where is she?

Sp. 

T. 
or am I too late? Was hers some doom I dare not name?

Sp. 

The musical score consists of three staves. The top staff is for the Tenor (T), the middle for the Soprano (Sp), and the bottom for the Piano. The T staff has two lines of music with lyrics: "What means this rid-dle? Speak the truth!" and "When wilt thou". The Sp staff has two lines of music with lyrics: "soon to an-swer thee." and "My tongue is bound by du-ty's oath.". The Piano staff has three measures numbered 8, 9, and 10. Measure 8 has a piano (p) dynamic. Measure 9 has a forte (f) dynamic. Measure 10 has a piano (p) dynamic and ends with "etc.". The Piano part is a simple accompaniment with chords and moving lines in both hands.

having hardly gone half-way up, as Speaker takes a long time over his semiquavers, and you want a slow soft upbeat for the soft chord in bar 10. I suggest that it is generally better to go on to a beat preceding the next required upbeat before a chord, and stay there till one has to move, than to keep in step with the singer all the time. The singer does not require such nursing in a recitative, and the attention of the orchestra should only be attracted immediately before they have to play something. In passages with a great number of empty bars, it has a tedious effect on them to see a conductor follow the singer on every beat; it saps concentration and may result in wrong entries. It may also land the conductor badly on the beat preceding an important upbeat, with too little spare time to indicate a slower tempo, or with too much when he ought to introduce a fast speed.

But not only in recitatives has the operatic conductor to be prepared to adjust himself. There is an awkward passage, for instance, in the first act of *Rigoletto*, beginning towards the end of page 16 in Novello's vocal score. *Rigoletto* and the Duke have to be kept in step with the band off-stage, which the conductor does not control (this is not a good case for relaying the beat, as the off-stage conductor never has to change his speed, and ought to be allowed to feel that he is making music). The conductor's beat, if he wants to cover all that is necessary here, should, I suggest, be like this (beating two beats in a bar), beginning from the fifth line on page 16: first bar: lead to Ceprano c.. second beat; second bar: start indicating (with left hand) to orchestra in pit the three last bars before they enter; third bar: lead to Duke on second beat; fourth bar: upbeat to strings in pit on second beat. Then three bars undisturbed, at the end of which a lead to *Rigoletto* is required; then another five uneventful bars. The next bar (page 17, second line, first bar) brings in the stage band again on the second beat; therefore it is advisable to give a somewhat slack first beat and not to give the lead to Ceprano until one is sure the stage band has come in. In the following bar a lead to the Duke on the second beat, immediately followed by a lead to *Rigoletto* on the following first beat, next bar lead to Chorus on first beat, next bar to Duke on first beat, next bar to Borsa on first beat, next bar to Marullo on first beat, next bar to

Chorus on first beat, next bar a decisive first beat to 'celli and double basses who play on the second beat, and a lead to the Duke (not Marullo, as misprinted in Novello's score) on the second beat. Nothing much in the next bar except for listening to make sure the woodwind have come in with the Duke ; and in the following bar a lead to Ceprano finishes this difficult passage, the intricacy of which must never interfere with the speed or the feeling of lightness and elegant animation which pervades the beginning of this incomparable act. If one of the singers misses a cue and endangers the ensemble, the conductor must know the passage well enough to sing it correctly in his mind and keep the orchestra in order, which will help him to force the stage back on the right road.

These few examples show, I hope, how even where he should set the speed and guide the interpretation, the operatic conductor has to anticipate and absorb the initiative of others. He must be ready on the instant to mould what he hears into what he would like to hear. A singer has sometimes more, sometimes less, breath control ; a lighting cue may not come off and cause a singer to come in late ; a noise off-stage may upset a chorus entry and so on. A chair out of its usual place may cause your tenor to start the second part of the Rigoletto quartet in the wrong key ; if that happens, you must be ready quickly to turn to the leader of the orchestra and ask him to play the tune for two or three bars until all is well again. Of course, these things should not occur, but if they do, it depends largely on the conductor's presence of mind whether the performance retains a certain quality or lapses into an atmosphere of emergency. Between careful preparation and spontaneity, between purposeful direction and constant readiness for compromise or ' shock absorption ', lies the precarious golden mean, and to remain in its neighbourhood the growing conductor has to search himself incessantly after every effort, try to remember ' what happened ', consult his score again, and when he thinks he has eliminated past dangers, be ready to deal with entirely new situations whenever they may arise. And all the time he must remember that what really makes a performance worth while is not to be found among the things we can learn or prepare ; we only toil to interfere less with what is greater than we are.

Some years of constant study, practice, observation and experience, should give the young conductor at least so much assurance and equipment, that when he is called upon to prepare and direct an entirely new production, he will approach the task with a feeling of exhilaration. He will first have to meet the proposed producer and designer, to establish unity of purpose in every possible respect, and work out a plan of campaign. Such a plan must leave a margin for occasional retreats or defeats, but there must be a plan. Things cannot go well if a designer plans an effect of which producer and conductor know nothing, or if a producer groups the singers so that nobody can do justice to the music. Conductor, producer and designer must be acquainted with each other's thoughts, they must agree on the main points before facing the cast, and, most important of all, the musical style of the opera must decide what is acceptable and what is not. One may or may not consider opera to be an art form worth serious concern ; what one cannot do is to deny its very essence and disregard its predominantly musical structure and character. Here lies the greatest responsibility for the

operatic conductor who, while he must work with a multitude of people each skilled in their various professions, has to maintain the interests of the composer and direct everybody's effort to an essentially musical purpose.

It is mainly with the producer that complete harmony must be established. The operatic producer ought to have quite as much musical discrimination as the conductor, and apart from executive ability, nearly as much musicianship, for it is his understanding of the music that tells him where there must be movement and where stillness, and how to keep the movement in harmony with the style of the opera. The conductor has to ascertain in time that the producer has the necessary equipment, exactly as he has to decide on the casting of the singers. A great deal depends on his ability to assess what people will probably be able to do. He has to understand enough about singing to judge the suitability of an artist for a certain part or for opera in general, and he must have enough stage sense and dramatic interest to discuss matters with producers on their own ground. If he has no theatre sense he should leave opera alone, like a composer without a sense of drama, or a singer with no acting talent. But granted all this, in opera it is the music that gives sense and direction to everything else, and if the conductor is 'accused' of approaching stage problems from the musician's point of view, he should reply that in this case the musician's point of view is the only possible point of view for everybody, not only for the conductor. A producer who, apart from dramatic insight and an ability to direct rehearsals, is not endowed with sufficient musical understanding to see this, should no more concern himself with opera than a singer should undertake to perform the part of Tristan, when he professes an intelligent interest in the rôle but does not possess a tenor voice.

To clarify such questions of principle at the earliest stage is, I believe, of elementary importance ; for there can be no sense in the terrible exertions of an intensive rehearsal period if they are based on mutual misunderstanding. To prevent such waste, the conductor has to insist on taking the final responsibility in all matters of presentation. It does not matter if occasionally he appears to be inflexible or intolerant or proud, as long as he has enough sense to remain humble before his task. For the thing he is trying to do is indeed a proud thing, and he has no right to let it be humiliated for the sake of being considered co-operative or pleasant to work with. All his will-power, persuasion, tact, imagination, all his musical and technical accomplishments, ought to serve one purpose, to create a performance that will 'convey as truly as possible what has been in the mind of the composer'. As opera is performed by human beings, the result is likely to fall short of the ideal in any case, and the question has often been asked whether, in view of the complexity of the task and the many problems involved, this form of art could ever be expected to yield really satisfying results. But while we agree that perfection is not for us, we might occasionally turn away from what is known to be possible. To strive for what apparently cannot be done, and see how far we penetrate on the way, will add hope and zest, and sometimes splendour, to our lives.

Words of music examples reprinted from *The Magic Flute*, English Version by Edward J. Dent, by permission of Oxford University Press.

SOME METRICAL EXPERIMENTS

Daniel Jones

I

The expressive potentialities of complex time-signatures began to interest me in 1936 when I wrote a movement of a quartet in the metrical pattern 9.2.3/8 and in the last fourteen years I have used such patterns in most of my chamber music essays and in a few orchestral pieces. The extent to which the subject has occupied my thoughts and my work is, I would like to emphasize, my sole warrant for discussing it in public. I make no claim to have invented a new musical device or system. The shepherds in Monteverdi's *Orfeo* dance to a $6/8 + 3/4$ pattern, and no doubt many earlier *ballate* could be found in which the metrical basis, though not indicated, is complex and uniformly sustained. At the present day, moreover, there may well be a composer developing the same system whose works have not come to my notice. And there is another claim I emphatically do not make: I am obliged to take illustrations from my own work because no other suitable examples are known to me from any other source, not because I think that they are particularly successful examples of the expressive potentialities of the system.

By the expression 'complex time-signature' I mean a combination of duple and triple times in one signature. The best known examples of this are the combinations of 2 and 3, and of 3 and 4; here there are, of course, four distinct patterns, 2.3, 3.2, 3.4 and 4.3, usually grouped together as five or seven time, despite the fact that the effect of each is utterly different. This, so far, is obvious; what must be added, however, is that I am concerned here exclusively with the occasions when such a pattern persists unaltered throughout a piece or a movement, or throughout a formally significant part of it, and serves as a formal basis for the music. The occurrence of unusual looking time-signatures, especially in ambiguous form, is one of the commonplaces of modern music; with few exceptions the occurrence is momentary, one signature replacing another rapidly, the patterns providing not a formal basis but an irregular path upon which the rhythmic fancy is free to run. This procedure is emphatically not the subject of the present article.

To return to the familiar 2.3, 3.2, 3.4 and 4.3 patterns. Some very well known examples of complete pieces and movements occur to the mind; some, but not, I venture to say, as many as one might expect from the rudimentary and natural character of the metres. This, I think, was my position when first I became absorbed in the

question of complex metres : it was evident from the most successful examples that these patterns gave a distinctive and subtle quality to melody and provided a new basis for formal construction ; they were felt, when successful, to be natural and expressive in a unique way. Then why not other patterns ? The situation for me was like that of the painter who starts working in a plastic medium new to him, almost wholly neglected yet seeming to promise great possibilities ; the technical investigation in such a case is not coldly deliberate, as it might seem, but is in intimate contact with the expressive aim ; the more intimate the more successful on both sides.

The scope of the investigation was obviously large. From the mathematical standpoint alone, the half-dozen common metrical patterns would receive enormous reinforcements. With the restriction of a common denominator and the further limit of the numerator to 2, 3, 4, 6 and 9, duple always to follow triple and *vice versa*, a combination of two sub-measures would give twelve different patterns, of three 30, of four 72, of five 180 ; in all, up to five sub-measures 294 patterns. The admission of different denominators increases the number of patterns enormously : if $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$ are combined in twos, threes, fours and fives, without the consecutive occurrence of the same denominator, the number of patterns is 24, 84, 288, 1008 and 3456 respectively ; in all, 4860.

There are, of course, limits of practical feasibility and effectiveness. A slow tempo, for example, would not effectively permit the use of very complex metrical patterns because a large number of divisions, unfolding at a slow pace, would overtax the formal perception of the listener, especially as they would probably be further subdivided into smaller time-units ; on the other hand, even though a fast tempo permits a greater number of sub-measures, that number will have a limit of effectiveness, not a fixed one, but variable with the character of the music.

To many musicians the most marked limit of feasibility is produced by difficulties of performance : some might say that it is sheer folly to expect of modern professional musicians the same skill as the average Elizabethan amateur presumably showed in reading his barless partbooks ; I have heard others declare that such music is quite unplayable on account of what they call 'the rhythmic difficulties'. Fortunately I have the best of answers to these objections : the answer of the practical test. Rehearsals and performances have been encouraging from this standpoint. The time of greatest difficulty is, of course, at first, when even the appearance of the music seems unfamiliar, but with players who have performed similar works of mine I have found that this stage does not last long. After the first run-through the feeling of difficulty is much reduced, and it continues to diminish until the metrical pattern recedes into the background of the player's mind ; as he gets to know the music itself this pattern is accepted more and more as something perfectly natural and, if successful, may even exercise a fascination for him.

That there is difficulty is undeniable, but it is possible to keep it within practical bounds by taking certain precautions. First there is the way in which the music is set

out. If the metrical pattern consists of two or three or (there is difference of opinion here) perhaps four components, players I have consulted prefer a statement of the pattern at the beginning of the music and no further figures written on the stave ; they find that the pattern stays well enough in the memory without any reminders other than the dotted vertical line with which the sub-measures are indicated. If the components are more than four it is advisable, after the first statement of the metrical pattern, to provide numerical reminders at the beginning of each sub-measure.

The second and most important precaution to take is to see to it that the amount of difficulty varies inversely with the number of players. In a work written for one player only, metrical caution can be thrown to the winds ; responsible for himself alone, he will overcome all such difficulties sooner or later. With the duet, the trio, the quartet, the ensemble difficulties grow, but, practical tests have proved, are far from being unsurmountable. When there are more than four or five players, and particularly when there are so many that a conductor's beat is needed to keep them together, the difficulties of ensemble exercise so great a limiting effect that the problem demands a different approach. Here, too, other difficulties arise, partly psychological, partly practical : whether to be deplored or not, it is not far from the truth to say that the orchestral player is more readily dismayed by the technically unfamiliar than the chamber music player, and he has not quite the same determination to subdue difficulties ; restricted rehearsal time, it is only fair to add, often seems to afford justification for this attitude. For these reasons I have not experimented with complex time-signatures so much in orchestral as in chamber music, contenting myself usually with simple ones or, at the most complex, with the five and seven times that are readily played by good orchestras and conductors at any tempo. The few experiments I have made I would like to mention here, in order to devote the rest of the article to chamber music.

Experiment proceeds by trial and error ; my first example is a bad mistake on my part, but I found it illuminating. My idea was this : if the conductor, as the focal point of the ensemble, is able to keep the players together and at the same time by his gestures impose upon the playing the special character of the metrical patterns, the problem is solved. Why not, then, hide from the players what is happening, by writing the sub-measures as full bars in the orchestral parts and, by imparting to the conductor alone the secret of the metrical structure, place all the responsibility upon his shoulders ?

I tested the idea with a short piece for viola and small orchestra, *tempo allegretto*. The orchestral parts, restricted by the way to Horn, Clarinet and Strings, and in most respects very simple, looked normal except for the unusually large number of time-signature changes. In the score and in the soloist's part were explanations of the metrical pattern and, to aid memory and interpretation, of the relation between the structure of the whole and that pattern. The piece was rehearsed, but not in my hearing ; it was one of those occasions, so well known to the composer, when a player says, ' Oh, by the way, we ran through that little thing of yours last Wednesday '. The soloist, I was told, played correctly and without difficulty ; indeed, he has since then

played the same piece with piano accompaniment without difficulty to either player. The conductor, I gathered, correctly indicated with a down-beat the commencement of each sub-measure. The accompanying players, however, kept on losing their places and the risk of catastrophe was obviously too great for performance.

This failure was very illuminating. It occurred to me that even in such a well-known piece as Tchaikowsky's $5/4$ movement orchestral players of moderate capabilities might well lose their places if they were confronted by a continuous succession of $2/4$ and $3/4$ bars ; it is the down-beat on the first of the *regular* metrical divisions that tells the player where he is, and a down-beat on the first of each *irregular* division would only cause confusion. It follows that the orchestral player should be made fully aware of the metrical structure of the music, in fact that his part should be written like that of the chamber music player, with sub-measures distinguished within bars, and that the conductor should, as usual, reserve the down-beat for the beginning of the bar only.

This last consideration, whether the complex time-signature can be clearly indicated by the conductor a whole bar at a time, is in my opinion the only practical limitation to the use of such a pattern in orchestral music. Except in slow tempi, this usually involves the use of irregular beats ; for example, the space between beats must represent sometimes two quavers, sometimes three. There is so far little difficulty for conductor or orchestra, but clarity wanes and the limits of practical feasibility are reached as the sub-measures become more numerous. To quote examples from metres I have myself ventured to write for orchestra or for ensemble with conductor : $3.2.3/8$ should be indicated as three in a bar, $2.3.3.2/8$ as four in a bar, both requiring irregular beats ; $2/4.3/4.2/8.3/8$ as seven in a bar, grouped $2.3.2$, the groups separated by a cross-over from right to left and from left to right, with only one irregular beat, the last. It appears, then, to be within the power of every composer who attempts complex metrical patterns in orchestral works to test the practical feasibility of what he proposes to write ; the test that suggests itself is : can he himself beat out each bar with one down-beat at the beginning and all the sub-measures clearly divided, in such a way that the players will readily interpret his indications ?

II

So far, I have spoken of the extent and variety of the complex metrical patterns, of the origin of my interest in them, of practical difficulties, and of suggested means, some tested, others awaiting a test, of overcoming those difficulties. These are essential, though rather peripheral, elements in the discussion. The heart of the subject remains untouched. What are the advantages of the system ? Can music be enriched by it and if so, how ? If these questions are not satisfactorily answered, the subject of my investigations is a mere mathematical fantasy with only a fortuitous connexion with music, whose essence is the expressive.

The admission of the creative and the expressive into the discussion is the signal for using a word that has been avoided up to the present : rhythm. I have been using the word 'metre', rather an unusual word in musical language perhaps, in order to preserve what seems to me the very vital distinction between rhythm and metre. This distinction, accepted familiarly by lovers of poetry, has by no means always been respected by musicians in practice or in theory. In critical writings the word 'rhythm' has only too often a rather vague connotation that may include everything temporal in the music, metre, accent, duration and patterns composed of all three. The trouble is that these temporal elements react upon one another in so intimate and subtle a way that the use of the word 'rhythm' can usually be justified and its misuse never quite becomes a clear issue. When, for example, we read that a conductor has a 'rhythmic beat', we may concede that 'rhythmic beat' has a meaning, but is it the meaning intended by the writer? The subtle implications of 'rhythmic beat' may be fully intended, but it is at least as likely that the reference is simply to a clear indication of metre, in strict tempo, with, as a result, an ensemble of military precision.

The comparative unambiguity of the words 'rhythm' and 'metre' in the language of literary criticism might well be imitated in the language of musical criticism ; it is, then, in this opposed and distinctive sense that I wish to use them. By this definition, to devise a metre requires ingenuity rather than creative ability : it is a formal element, an element of immobility and sameness. To produce rhythm requires creative ability rather than ingenuity : it is an element of fantasy, of motion and change. Metre acts as the framework upon which rhythms assume form. In more specific terms, there are two temporal attributes, the quantitative (duration) and the qualitative (accent) ; these are shaped into patterns, the first by metre, the second by rhythm.

The relation between rhythm and metre is, of course, infinitely variable ; sometimes one, sometimes the other, seems to dominate. As instrumental, as opposed to vocal, music developed, the metrical has perhaps assumed greater importance than before. Without attempting anything like a full discussion, I shall limit myself to placing side by side four very different examples of this relationship. (1) In many Elizabethan madrigals (not ballets) the metrical element does not exist at all ; rhythm and formal pattern derive from the poetry alone. (2) Those instrumental movements of Arne that remind us in their majestic dullness of the didactic verse and florid portraiture of his contemporaries, do they not produce this (intentional) effect largely on account of the coincidence of rhythm and metre which emphasizes the symmetry of accent and form? (3) A similar effect is produced when the rhythm is opposed symmetrically to the metre by a sort of invariable formula ; here the Brahms-hater might find one reason for his antipathy. (4) In music of this century the rhythm is often written down as a metre ; there then occur, especially in fast tempo, very frequent and erratic changes of time-signature : when the ballet-dancer has to be considered there may, for all I know, be practical advantages in fitting the down-beat to the strongest accent, but on other occasions the absence of a more stable metrical background weakens the formal element.

It may now be evident what results are to be expected from the use of complex metrical patterns. The unifying element of a fixed pattern is present, but the pattern itself is asymmetrical ; therefore, with a powerful means of satisfying structural requirements, there would appear to be possible both a greater variety and a greater subtlety in the rhythm-metre relationship. The effect is formal, from the structure of the phrase at one end of the scale, to the structure of movements or whole works at the other.

Here I am obliged to refer to my own work (see pages 41 to 48) for illustrations of these points not, as I have said before, because they are particularly successful illustrations, but because they are the only ones available to me ; I therefore repeat the apologies with which I began this article.

Ex. 3 shows twenty-seven bars of a simple melody (andante) shared by 'cello and violin without accompaniment ; the melody is completed by a further twelve bars on the viola. The parallelism here between the violin and the 'cello passages, and within them between sentence and sentence, phrase and phrase, is obvious ; it might be conceded therefore that the use of the metrical pattern has allowed greater rhythmic variety than would otherwise have been possible. Comparison might be made between the following bars : (in phrases) 1 and 2, 16 and 17 ; (in sentences) 3, 4, 5 (i) and 5 (ii), 6, 7, 8 (i) ; 8 (ii), 9, 10 and 11, 12, 13 ; (in sections) 1, 2 and 16, 17 ; 3, 4, 5 (i) and 18, 19, 20 (i) ; 5 (ii), 6, 7, 8 (i) and 20, 21, 22, 23 (i) ; 11, 12, 13 and 23 (ii), 24, 25, 26 (i) ; 14, 15 and 26 (ii), 27. Analysis shows that whatever character the theme may possess derives from the pattern 4.3.4/8 and the rhythmic variety it allows.

In Ex. 2 I have attempted to show that the use of a complex metre allows great scope for rhythmic variety in accompanying figures. The parallelism between the accompanying figures in bars 4 (ii), 5 and bars 7, 8 (i) is sufficient to be recognized by the listener, while the fact that they occur at different positions within the metrical pattern produces variety.

Ex. 4, in fast tempo, is intended to show the effect of the simplest form of rhythm-metre relationship (accents coinciding with metrical divisions) when the metrical pattern is complex. Most would, I think, agree that the effect is more physical, less introspective : success or failure depends upon the extent to which the rhythm is felt to be natural. In such a case complex metres offer the advantage of a greater number of rhythmic patterns.

The effect of complex metres on the structure of movements can be shown only by a complete quotation. As the Kettledrum Sonata (Ex. 1) is reproduced in full, I might be excused for speaking at greater length about it than about the other examples. The sonata does not represent merely an experiment in metre. In a revulsion, first against harmony, which in its purely homophonic application seemed to be nothing but tone-colour, and then even against counterpoint (at any rate in its meaning of combination, instead of opposition, of melodies) I had set myself the task of concentrating upon, as it were 'isolating', in the chemical sense, melody. With this in mind I undertook to write an unaccompanied sonata for each of the orchestral instru-

ments in turn. It soon appeared that variety in pitch was of negligible importance to melody in comparison with variety in rhythm and metre (form). The question arose : with the element of pitch reduced to a minimum would it be possible to write a serious full-length work that would hold the interest of the listener throughout and hang together as a formal unity ? In an effort to answer this question I chose as my medium three kettledrums (non-chromatic) played by one person without accompaniment. The following note is addressed to the performer : ' (1) The instruments are a tenor, a bass and a third which may be either tenor or bass. (2) The sonata is in four movements, of the traditional character and form. (3) It is desirable to tune the drums between movements with as little noise as possible. (4) The sequence of time-signatures enclosed in a cartouche at the beginning of each movement establishes the metrical cycle maintained throughout that movement. Letters indicate the larger formal sections. The sign || marks off the smaller formal sections, i.e., phrases or sentences. For a good interpretation of the music it is necessary to regard any passage lying between two such signs or between a sign and a letter, as a single indivisible rhythmic unit. The underlying metrical cycle should be felt as a counterpoint to the overlying rhythmic units without any confusion between the two patterns '.

The structure of the sonata is as follows : First movement, *Sonata Allegro*: Exposition, I (beginning to letter A), II (A to B) ; Development (B to C) ; Recapitulation, I (C to D) II (D to E) Coda based on I (E to end). Second movement, theme (beginning to letter A) and five variations (at A, B, C, D, E). Third movement, ternary : I (beginning to A) II (A to B) I (B to C) II (C to *pp misterioso*) short reference to I (*pp misterioso* to end). Fourth movement, *Sonata Allegro* : Exposition, I (beginning to A) II (A to B) ; Development (B to C) ; Recapitulation, I (C to D) II (D to E) Coda (E to end).

How far is this structural pattern due to pitch variation, and how far to the rhythm-metre relationship ? Pitch variation accounts for the tonality, B, F, G, B ; it also provides a means of differentiation between principal and subsidiary subjects, the commencement of a new subject being marked by the first appearance of a new note, C# in the slow movement, F# in the outside movements (where also there is an avoidance of the note B). All other structural features are due to the rhythm-metre relationship : (1) In the second movement the variations develop the rhythmic pattern, not the pitch pattern of the theme ; the fivefold division of the theme, it will be noted, is maintained. Here, incidentally, the time-signature is very much more complex than would usually be advisable, even at this fast tempo. In this case, however, its function is to provide a distinctive framework large enough to enclose the whole theme and each variation in its entirety ; this it does with two sub-measures to spare, thus producing a distortion of the theme that progresses with every development of it. (2) The identity of the subjects is more strongly marked by the rhythmic pattern than by pitch ; this is proved by the fact that, in spite of the impossibility of transposition, the second subject of the outside movements take on the tonality B in the recapitulation without losing their identity. (3) In the development sections modulation is replaced by an alternation

of the rhythmic patterns of the subjects and a blending of them at different points in their composition.

I can therefore say that, though opinions will differ as to the merits of the sonata as a piece of music, it certainly represents an attempt to achieve structural unity by the rhythm-metre relationship alone, or almost alone, and in this way puts to the severest test the validity of the system I have been describing in this article.

III

One further metrical experiment remains to be mentioned. In one movement of a string trio written in 1946 I ventured to give the instruments simultaneously different metrical patterns, 2.3.4/8 for the violin, 4.6.2/8 for the viola and 6.4.3.2/8 for the 'cello ; the common unit of duration, the quaver, I indicated by drawing a grille vertically between the staves. The movement was in other respects simple and very short, but I still had fears about its practical feasibility. I was, however, greatly encouraged when the musicians who rehearsed the trio played the movement perfectly at the first attempt. My next experiment on these lines, *Eight Pieces for Violin and Viola*, was more thoroughgoing ; throughout this work the instruments play simultaneously in different metres, the only common factor being a small unit of duration indicated by the grille.

My method of attacking the practical difficulties of performance is best explained by reference to Ex. 5. The score from which quotation (A) comes is inscribed *Reader's Score Only* ; this is the only complete form of the music. Quotation (B) shows the same passage as it occurs in the violinist's part ; it will be seen that the viola stave is here written out in the same metre as the violin stave. (C) is the same passage in the viola player's part ; here the violin stave is written out in the same metre as the viola stave.¹ To each player, then, his own part seems straightforward and his colleague's part difficult. Provided that the common unit of duration represented by the grille is agreed upon and maintained by the players the performance should be correct not only in the position of the notes, but in their phrasing and accentuation. Positions where the commencements of sub-measures or bars coincide are, of course, common to the reader's score and both instrumental parts ; they, therefore, are the positions from which the players can make fresh starts at rehearsals. There are three such positions in Ex. 5A, 32.21, 36.24 and 44.29 ; 32.21 means that at this point thirty-two violin sub-measures and twenty-one viola sub-measures have elapsed.

Before leaving this example, I would like to point out that the viola metre is here related to the violin metre by an exact proportion of 3 to 2 ; as a result, each instrument may imitate with exact augmentation or diminution a melody played by the other.

¹The alternative version (D) of the Viola part happens to be possible in this particular movement because the viola metre is not truly compound, though it is written out so to meet the requirements of the grille. A further simplification like this can occur only under similar special circumstances.

This situation arises where the violin (sub-measure 37) plays an inversion of the melody just heard (viola sub-measure 24) and catches up with the viola quickly but in a controlled manner. Another experiment with controlled augmentation and diminution, affecting the structure of the movement, occurs in another of these *Eight Pieces*, called Canon. Here the violin plays fifty-six sub-measures in 6.4.3.2/8 (let us call this section A), then fifty-five sub-measures of A *cancrizans* augmented in 3.4.6.4/8 ; meanwhile the viola plays fifty-five sub-measures of A *cancrizans* inverted and augmented in 6.4.3.2/8, then fifty-six sub-measures of A simply inverted : the instruments begin and end at the same point, but change metres at different places. The changing of metres is again illustrated by two other pieces in the suite, a Waltz, in which each instrument takes it in turn to play 3.4/8 against the other's 3/4, and a March, in which 6.2.3.2/8 is opposed to 4/4 first on one instrument, then on the other.

It seems then that here, too, in the opposition of complex metres to one another, there are unique possibilities of expression ; however, as I have not yet investigated this question to any extent I shall refrain from making conjectures about it. In this article my main concern has been with complex metres used singly ; a large proportion of it has necessarily been devoted to methods of writing the music and difficulties of performance, but, as I have said before, the crucial test of the system is not whether it will function like a machine, but whether it has something of value to contribute to the technique of musical expression. The arguments and the examples I have produced may have failed to convince the reader ; in that case I can only hope that they have reminded him of what at any rate is true, namely, that musical technique is not a fossil ; it is always capable of growth.

¹The Sonata for Three Kettledrums beginning on the opposite page, was written in December, 1947.

Ex. 1

SONATA FOR THREE KETTLEDRUMS
(UNACCOMPANIED, ONE PLAYER.)

by DANIEL JONES.

I: - MODERATO

4 3 2 3 3 4

p

un poco meno p

A

mf

B

mf

f

C

D

mf

E

morendo al fine

p

II: - ALLEGRO ASSAI

THE

ff barbaro

p scherzando

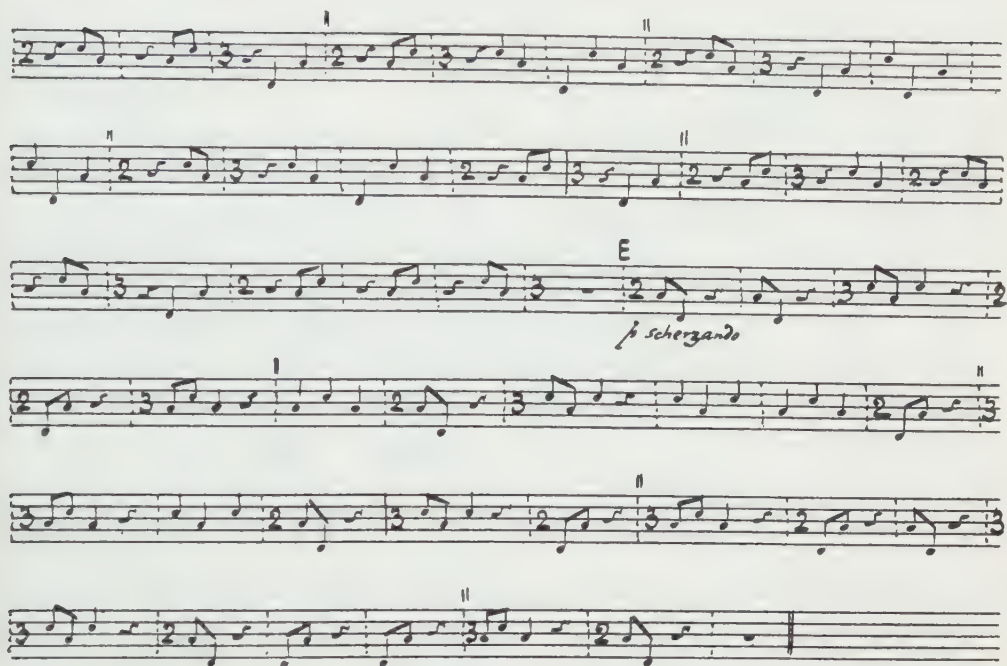
ff lontano

p grazioso

ff barbaro

D

The musical score is written for a single melodic line on a grand staff. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'II: - ALLEGRO ASSAI'. The score is divided into several sections, each starting with a repeat sign (||). Section A is marked 'p scherzando' and Section B is marked 'ff lontano'. Section C is marked 'p grazioso'. The score concludes with a final section marked 'ff barbaro' and a repeat sign. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings.



III: - LENTO E SOLENNE

A musical score for a section marked "III: - LENTO E SOLENNE". It consists of six staves. The first staff begins with a circled sequence of numbers: 9 8 6 4 3 2 5 4 6 8, with a "p" marking below. The time signatures are highly varied, including 9/8, 6/8, 4/8, 3/8, 2/8, 3/4, 4/4, 6/4, 8/4, 9/4, 12/8, and 12/4. The score includes several dynamic markings: *p*, *meno p*, *p come prima*, *mp tragico*, and *p senza espressione*. The piece is divided into sections by double bar lines with repeat dots.

mf tragico

p senza espressione

f, agitato ma l'istesso tempo simile

mf p calmato

ff, agitato ma l'istesso tempo

p calmato più p

mp lugubre

p

pp

f, tragico e nobilmente

p

pp misterioso

pppp

IV: - AGITATO

f deciso

A handwritten musical score consisting of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections labeled A, B, C, and D. The key signature is one sharp (F#). The time signature changes frequently throughout the piece, including 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 9/4, 10/4, 11/4, 12/4, 13/4, 14/4, 15/4, 16/4, 17/4, 18/4, 19/4, 20/4, 21/4, 22/4, 23/4, 24/4, 25/4, 26/4, 27/4, 28/4, 29/4, 30/4, 31/4, 32/4, 33/4, 34/4, 35/4, 36/4, 37/4, 38/4, 39/4, 40/4, 41/4, 42/4, 43/4, 44/4, 45/4, 46/4, 47/4, 48/4, 49/4, 50/4, 51/4, 52/4, 53/4, 54/4, 55/4, 56/4, 57/4, 58/4, 59/4, 60/4, 61/4, 62/4, 63/4, 64/4, 65/4, 66/4, 67/4, 68/4, 69/4, 70/4, 71/4, 72/4, 73/4, 74/4, 75/4, 76/4, 77/4, 78/4, 79/4, 80/4, 81/4, 82/4, 83/4, 84/4, 85/4, 86/4, 87/4, 88/4, 89/4, 90/4, 91/4, 92/4, 93/4, 94/4, 95/4, 96/4, 97/4, 98/4, 99/4, 100/4. The dynamic markings include *mp*, *f*, *ff*, *sub*, *subito*, *trionfante*, *mf*, and *ff*. The score ends with a double bar line and a final *ff* marking.

Ex. 2 (Andante)

This musical score is for a piece titled "Ex. 2 (Andante)". It is written for a piano and features a complex arrangement of staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing three staves. The first system includes measures 1 through 6, with dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The second system includes measures 7 through 12, with dynamic markings such as *mp*, *f* (forte), and *ff* (fortissimo). The score includes various musical notations, including eighth notes, sixteenth notes, and rests. There are also some handwritten annotations, such as "(talone)" and "V". The score is written in a clear, legible style, with a focus on the melodic and harmonic development of the piece.

Ex. 3 (Andante ma non troppo; sempre tranquillo.)

Handwritten musical score for Ex. 3, a 4-measure piece in 4/4 time, marked Andante ma non troppo and sempre tranquillo. The score is written on ten staves. It begins with a key signature of one flat (B-flat) and a common time signature. The first staff has a *p semplice* dynamic and a first ending bracket. The second staff has a *dim.* dynamic and a *V* (Violin) entry. The third staff has a *mf* dynamic and a *p* dynamic. The fourth staff has a *mf caloso* dynamic and a *un poco cresc.* dynamic. The fifth staff has a *mf* dynamic and a *V* entry. The sixth staff has a *mp* dynamic and a *p semplice* dynamic. The seventh staff has a *V* entry and a *mp più vivo ma l'istesso tempo* dynamic. The eighth staff has a *mf* dynamic and a *p* dynamic. The ninth staff has a *mf* dynamic and a *p* dynamic. The tenth staff has a *ff* dynamic and a *marcato* dynamic. The piece ends with a *p* dynamic and a *V* entry.

Ex. 4 (Allegro)

Handwritten musical score for Ex. 4, a 4-measure piece in 4/4 time, marked Allegro. The score is written on four staves. It begins with a key signature of one flat (B-flat) and a common time signature. The first staff has a *p misterioso* dynamic. The second staff has a *p misterioso* dynamic. The third staff has a *p misterioso* dynamic. The fourth staff has a *p misterioso* dynamic. The piece ends with a *p misterioso* dynamic.

Ex.5A Reader's Score Only

(Lento)

B Violin part only

(Lento)

C Viola part only

(Lento)

D Viola part only (another version)

(Poco Adagio)

GOFFREDO PETRASSI

John Weissmann

One feature of the Italian scene at the turn of this century was an almost complete absence of notable symphonic music. The efforts of Martucci, Scontrino, Sgambati, and Sinigaglia to produce such music were not without merit ; but their works were too derivative, their character was German rather than Italian. Nor could they compete with the native operatic style which was immensely popular, while no-one seemed to care very much about symphonic music. They did, in fact, borrow, consciously or unconsciously, the dramatic vocabulary of *verismo*, especially its sensational effects ; these, combined with German post-romantic turgidity, were their sad recipe for establishing a symphonic tradition.

A group of musicians arose—Casella, Malipiero, Pizzetti and Respighi—with little in common except a rejection of current values. Pizzetti and Respighi both compromised with the existing situation ; Casella and Malipiero, on the other hand, were pioneers both in thought and technique. Not only did they determine the immediate future of Italian music ; their stature was also considerable by European standards.

Malipiero, who devoted himself equally to opera and to instrumental music, did not reject the prevailing harmonic language. Rather he infused its romantic and impressionistic elements with the classic Italian qualities of clear articulation and logical progression.

Casella went much further. While a student in Paris (1896-9) he learned the secrets of the impressionist technique, and became familiar with German chromaticism in its last stages of decay. Disillusioned, he turned in his first reaction to the grotesque, to the mechanical, to grimace and irony (*Pupazzetti ; Deux Contrastes : Grazioso—Antigrazioso*). Yet he realized that a negative attitude could not create a style of permanent validity. The first impact of Bartók, Stravinsky and the folk-music school left a few marks on his style (*Italia ; Nove Pezzi*), and some of their later works did considerably influence his technique. But their effect on him was not lasting. It is probably true to say that folk music, essentially a manifestation of the communal spirit, could never in the long run appeal to the individual outlook of an Italian.

On the other hand, the instrumental style of the early 18th century held various advantages as a model ; it offered solid principles on which to build ; it was national ; it was instrumental. And to this Casella turned. He also inaugurated, with Stravinsky, a new movement of European importance : neo-classicism. Stravinsky's *Concerto for Piano and Wind Instruments* and Casella's *Concerto for String Quartet* are the first neo-classical works, and both were written in 1923-4. This style became a consistent and decisive feature of Casella's music.

The change brought about by this group of Italian composers was fundamental. They had succeeded in reasserting the importance of symphonic music, in establishing

the new spirit in the best Italian traditions, and in making Italian music respected once more in Europe. In this sense we may speak of a *rinnovamento* which, after early disappointments, was generally accepted by the 'thirties.

As a result, the second generation grew up in a favourable atmosphere. It had an audience which had begun to appreciate music of all kinds, not merely opera ; and it had before it the example of an artistic development which suggested a possible course of evolution. Two composers stood out amongst the new generation. One of them was Dallapiccola, who began by exploring the techniques of Italian vocal polyphony, then turned to Schönberg, and eventually combined the two, to create a local twelve-tone dialect of remarkable subtlety and 'melodiousness'. While Dallapiccola saw the *rinnovamento* from the point of view of a Central European observer, Petrassi, the other prominent figure of young Italy, looked out upon European developments in contemporary music from the standpoint of the *rinnovamento*. Dallapiccola tried to absorb Italian sensibility into the twelve-tone technique ; Petrassi¹ tried to enrich the accomplishments of the *rinnovamento* with European impulses.

The early critics of Petrassi's music hardly ever mentioned his name without bringing in those of Hindemith and Stravinsky as well. But although Petrassi uses the same grammatical premises as those stated in Hindemith's *Craft of Musical Composition*, they serve an entirely different imagination ; and although he may have acquired some of his orchestral virtuosity from a thorough study of Stravinsky's scores, his revelry in orchestral consonance and his use of bizarre colour combinations are worlds apart from Stravinsky.

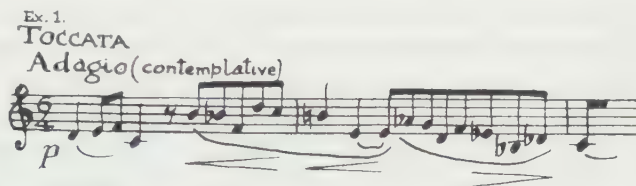
Hindemith's instrumental style, *the Hindemith style*, is rooted in an unbroken instrumental tradition, and his development has consisted in a gradual simplification and humanization of this style. Of course, he has written many stage works and choral compositions, but they are just as instrumental in conception as Bach's B minor Mass compared with one of Palestrina's. Petrassi's instrumental writing, on the other hand, contains vocal elements ; his outlines are more melodic than Hindemith's.

Toccata, one of his earlier pieces, shows two very different qualities : a constructive will working towards unification, and a dynamic sensibility which reveals itself in a love of movement and contrast. We shall see that this restless, dynamic element becomes more and more marked, indeed a fundamental feature of his style ; the other essential feature is a tendency toward baroque ornamentation.

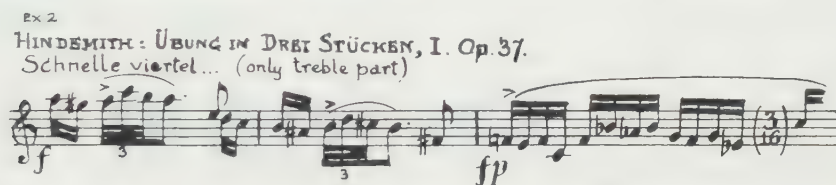
The entire *Toccata* is derived from the two-bar opening phrase ; in this respect it is like the early toccatas which usually elaborated a short theme of fanfare-like character. On the other hand, the texture, which in the old toccatas alternated between contrapuntal and chordal sections, is here contrapuntal, with virtuosic *cadenzas* taking the place of the traditional chordal passages. And even these *cadenzas* are not

¹Born 16th July, 1904, at Zagarolo. Went to the *Conservatorio di Santa Cecilia* in Rome, where he studied composition with Vincenzo di Donato and Alessandro Bustini, and organ with Luigi Renzi. Belonged to the circle of Casella's friends and disciples. Was appointed superintendent of the *Teatro La Fenice* in Venice in 1937, and since the war has been director of the *Conservatorio di Santa Cecilia*, Rome.

entirely free ; they elaborate either the whole or a fragment of the opening phrase. Here is the theme :



Its tonality is a 'neutral' Dorian ; that is, the B natural of the Dorian is contradicted by the B flat of the Aeolian, or minor, mode ; and this modal character is further emphasized by the minor seventh (C natural). The theme has the outline of a piece of vocal music, in spite of its apparently instrumental inflexions. Compare it for a moment with the strictly instrumental figuration of a phrase by Hindemith :



Petrassi's opening is a carefully proportioned baroque sentence; the first timid onset is followed by an impulsive gesture, and precisely by their unequal weight the two establish a daring balance. While the beginning and end of the *Toccata* are purely contrapuntal, in the middle sections the counterpoint only enriches the virtuoso passage-work. In these sections the ingenious figuration shows a remarkable insight into piano technique. The various registers of the instrument are exploited with imagination, and at the central climax the piano is transformed, as it were, into an organ with all the mixture-stops drawn.

Ex. 3
(TOCCATA)

Petrassi did not accept the *rinnovamento* as establishing a style to which he could always refer. Rather he adopted its intellectual outlook, which amidst the prevailing confusion sought guidance in the ideals and conventions of a former period. While Casella and his contemporaries turned towards early 18th-century forms because they could find no more life in those they had directly inherited, Petrassi's main concern was to forge a melodic style of integrity, at a moment when melodic syntax and grammar had become meaningless because entirely free from any harmonic and contrapuntal discipline. The leaping energy of Petrassi's horizontal patterns, the ornamental character of his melody, the intensity of his complex rhythms, his love of constant antithesis ; all these, and especially the last, are features of baroque art.

There are three large-scale orchestral works of this period (1931-4) which show with increasing clearness these baroque attributes of Petrassi's style. The first of them, *Overture da Concerto*, begins with a subject which illustrates very well the momentum of his linear invention.

Ex. 4.
OVERTURE
Allegro (ma sost.)

The musical score for Ex. 4, Overture, consists of two staves. The first staff is marked 'Tutti Str.' and the second 'ww'. The music is in 3/4 time and features complex, leaping melodic lines with various ornaments and dynamic markings.

This is followed by a second subject of marked jazz idiom, given to the saxophone (see Ex. 7b), which dominates the development, but is then discarded in the reprise. The orchestral writing already shows individuality, though Petrassi's use of woodwind and

Ex. 5.
CASELLA: PARTITA

The musical score for Ex. 5, Casella: Partita, consists of two staves. The first staff is marked 'p' and the second 'mp poco espr.'. The music is in 3/4 time and features complex, leaping melodic lines with various ornaments and dynamic markings.

CASELLA: CONCERTO FOR ORCH.

The musical score for Casella: Concerto for Orch. consists of two staves. The first staff is marked 'p' and the second 'mp poco espr.'. The music is in 3/4 time and features complex, leaping melodic lines with various ornaments and dynamic markings.

PETRASSI: CIACCONA FROM PARTITA

The musical score for Petrassi: Ciaccona from Partita consists of two staves. The first staff is marked 'mf' and the second 'f'. The music is in 3/4 time and features complex, leaping melodic lines with various ornaments and dynamic markings.

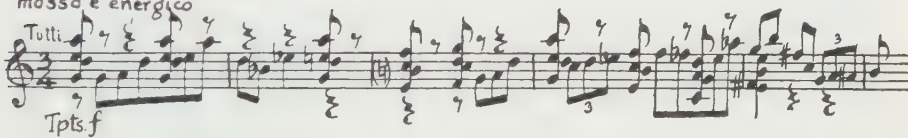
piano comes from Stravinsky. The richness of orchestral tone, and the pretence of polyphony in the inner parts, suggest a romantic attitude ; but this is contradicted by the sparkle and brittleness of the dissonant harmony and also by the use of the piano where a 19th-century sensibility would expect the mollifying colour of the harp.

His next orchestral work shows a further advance towards the baroque, both in its form and in its melodic and harmonic expression. *Partita* consists of three stylized dance-movements : *Gagliarda*, *Ciaccona* and *Giga*. The evolution from neo-classicism to neo-baroque may be seen by comparing two of Casella's passacaglia themes with that of Petrassi's *Ciaccona*.

The essential character of both the Casella themes lies in a gradual rise and rather sudden fall in the outline, and also in an unruffled uniformity of movement which gives the music a classical dignity. The unbroken sweep of the line is emphasized in both cases by a single phrase-mark covering the whole length of the theme.

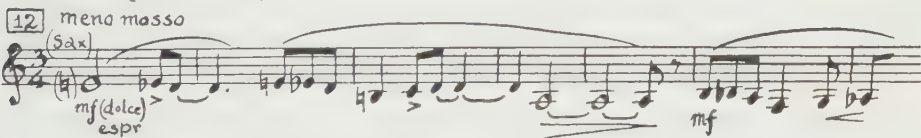
Petrassi's theme belongs to a different world. The dignity and seriousness of Casella's classicism give place to unrest, gradual progress to a series of violent gestures, calmness of rhythm to a complex succession of harmonic stresses and metric accents. The following quotations from *Gagliarda* will show the exuberance of Petrassi's invention :

EX. 6
GAGLIARDA FROM PARTITA
mosso e energico



and again the stylization so typical of his music :

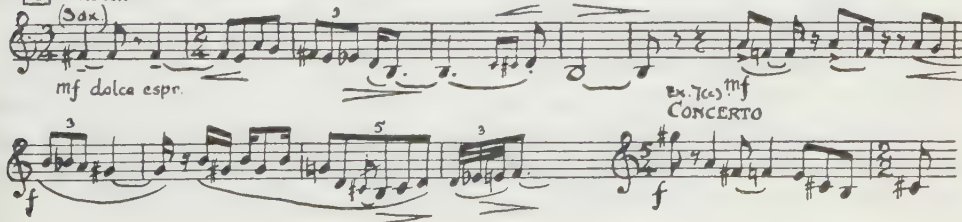
EX. 7(a)
PARTITA (GAGLIARDA)



Compare the similar melody in *Ouverture* :

EX. 7(b).
OVERTURE

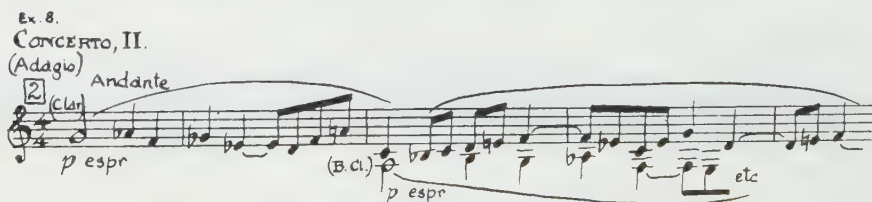
[5] Andante



It contains the more obvious conventions of the jazz idiom: the *glissandi*, both pure (bars 4 and 12) and stylized (bars 3 and 9), the blues triplets, the syncopations. In *Partita* the *glissandi* are eliminated, though the drooping blues chromaticism still remains; but it is the subtle metric shifts which give character to the passage.

In *Concerto per Orchestra* the jazz impulse is sublimated; only occasional traces can be found, as in example 7c.

In this work Petrassi's approach to the idea of baroque art is more fundamental. In *Partita* he had merely borrowed dance-forms used by composers of the baroque period; but in *Concerto* he penetrates to the essential attitude of the baroque, which is that of antithesis. Apart from broad contrasts between one section and another, the concerto principle is expressed here in the contrasted instrumental setting of the various thematic groups, and even of phrases within one and the same group. Thus the writing derives its colour and brilliance from the succession, rather than blending, of the various orchestral timbres. In the second movement, the principle of contrast appears rather in changes of texture: contrapuntal and chordal sections alternate with one another, and the solo use of instruments with their combination in instrumental groups. Meanwhile Petrassi's melody has become simpler and stronger. See, for example, the following passage:



The possibilities of such writing are to be realized especially in the vocal works of his next period. In the last movement of the *Concerto*, the various melodic and rhythmic aspects of a clamorous march-tune give Petrassi a chance to display once again his 'concerto' technique of contrasted orchestral sonorities.

A comparison of these three scores is instructive: they show his melody changing from a decorative arabesque with chromatic inflexions to something that is spontaneous, direct and vigorous; they also show the gradual separation of a purely instrumental style from another whose idiom is essentially vocal. In his harmony, it is not so much the vocabulary which changes, as the syntax; Petrassi now uses chords to establish logical relationships, rather than to gain colourful effects. Thus chromatic movement gives way to chordal constructions based on the interval of the fourth.

But the outstanding feature of Petrassi's style is the confident mastery of his orchestration. Despite his use of pure, unblended colours his writing for the orchestra has an astonishing buoyancy and brilliance. The full-blooded climaxes in the *Ciaccona* of the *Partita* and in *Tempo di Marcia* of *Concerto* are superbly managed. In all three works he uses saxophones. The piano, a paramount ingredient of his orchestral writing,

has no very brilliant passages in *Concerto* and so is completely absorbed into the texture ; in *Ouverture*, on the other hand, it plays an outstanding, virtuoso part.

Petrassi's next work in chronological order is *Salmo IX*, a large-scale vocal composition which marks the beginning of a new style ; it is better, however, to leave this and other vocal works until something has been said about the *Concerto per Piano-forte e Orchestra* (1936-9). Its style is like that of the instrumental concertos of the late baroque, in which orchestra and soloist (or *concertino* group) take an equal share in the thematic development. The first movement is dominated by its opening phrase :



Example 10 gives an example of the piano writing, with its enterprising figuration ; and also of the *appoggiatura* technique used by Petrassi.



Two other points are worth noticing. The movement as a whole is a subtly disguised series of variations ; and the relationship between the G minor opening and the central episode in C sharp is that of the tritone, a favourite pattern also with Bartók.

Undoubtedly the best part of the piano concerto is its second movement, *Arietta con Variazioni*. Petrassi could not have invented a phrase of such fragrance and gentleness as Example 11 before writing *Salmo IX*.



The whole movement, indeed, is poetic and delicate beyond anything that he had achieved so far in instrumental music.

Salmo IX was Petrassi's first serious essay in vocal writing, and it is astonishing that it should have succeeded so conspicuously. The musical setting of psalm texts, whose narrative and emotional elements are fused into a dignified rhetoric of poetic prose, asks for a treatment in which epic and lyrical moments are appropriately balanced. One method is to separate such moments into recitative and formal aria respectively; but this runs the risk of disrupting the grandeur of the text. But supposing one based one's treatment on the expressive character of Gregorian chant; that is, on a similar combination of epic and lyrical qualities to that of the psalms? This is, in fact, what Petrassi does.

Let us consider a few examples from *Salmo IX*. The first and most interesting thing to notice is the contrast between the highly developed instrumental idiom and the consciously primitive vocal writing, although both express the same response to the words. Compare, for instance, the choral opening, written in two real parts with *organum*-like fourths and fifths:

Ex. 12. *Psalm IX.*
 Mosso Female voices
 Mole voices
 8va lower

Confi-te-bar ti-bi Do-mi-ne Confi-te-bar ti-bi Do-mi-ne.

and the stridency of the first orchestral interlude, with its conflicting rhythms and tonalities:

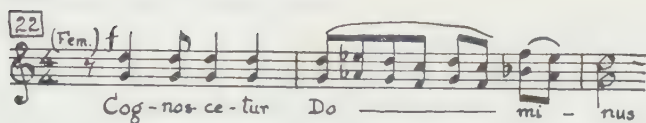
Ex. 13. *ibid.*

The relationship between Petrassi's melodic line and Gregorian chant is seen in the following two examples, the second of them showing again the primitive treatment already noticed in Example 12.

Ex. 14. *ibid.*

(unis.) et ip-se ju-di-ca-bit or-bem ter-rae

Ex. 15.



In Example 16 the words 'Et sperent in Te' are interpreted with wonderful effect by the ascending voice parts, above a succession of common chords in the orchestra.

Ex. 16
ibid.
[35] Più mosso

Ex. 16. Musical score for a vocal and orchestral passage. The tempo is marked 'Più mosso'. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics 'Et sperent in Te'. The orchestral parts (Violins, Violas, Cellos, Double Basses) provide harmonic support with common chords. The score includes dynamic markings like 'mf' (mezzo-forte) and 'f' (forte).

The distance between the beginning of this passage (on D) and its climax (on G sharp) is once again the tritone. Indeed, this emphasis on the tritone as a constructive principle appears very often in contemporary music, one of the most thoroughgoing examples being that of the first movement of Bartók's *Music for Strings, Percussion and Celeste*. Example 17 is taken from the closing section of the first part. It is a setting of the same words, but whereas Example 16 seems to express hope in an eventual fulfilment, and so uses gesture and polyphony, here Petrassi wishes to express an immutable faith, and therefore turns to harmonic treatment.

Ex. 17.
ibid.

[38]

Ex. 17. Musical score for a vocal and orchestral passage. The tempo is marked 'p' (piano). The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics 'et spe-rent in Te Do mi-ne'. The orchestral parts (Violins, Violas, Cellos, Double Basses) provide harmonic support with common chords. The score includes dynamic markings like 'p' (piano) and 'sfpp' (sforzando piano).

Note the hypnotic effect of the major seventh pedal in the outer parts, as well as the tenderness of the orchestral background.

Salmo IX is written for mixed chorus, strings, brass, two pianos and percussion ; and in the dramatic madrigal, *Coro di Morti*, Petrassi uses very much the same resources : male voices, brass, double-basses, three pianos and percussion. So far his music had shown few signs of introspection, and it may well have been the outbreak of war, among other emotional experiences, which made him turn to the pessimistic poetry of Leopardi ; for he wrote *Coro di Morti* in 1940-1. Even so, his baroque attitude remains, in the contrast between the choral and instrumental sections of the work. In the three choral sections, which have an unearthly mysticism, the treatment is mostly harmonic ; while in the two intervening '*Scherzi Instrumentali*', based on a sharp-featured theme of dance character, it is contrapuntal. And however unsuitable to Leopardi's words this baroque contrast may seem, its architectural effect is satisfying.

In the first section Petrassi uses harmonic resources with artistic insight and skill. How much he achieves with a comparatively simple chord of the ninth on G sharp at the word '*dolor*' !

EX. 18.
CORO DI MORTI

The final choral section, a setting of the words

'Che fummo ?
Che fu quel punto acerbo
Che di vita ebbe nome ?'²

is remarkable, but unfortunately too complicated for quotation. Petrassi's method here is to take a simple melodic unit, E, F#, G, simultaneously with its descending form, E, D, C, and to reinforce it in the orchestra by making the harmonies gradually more substantial.

The music of *Coro di Morti* is pervaded by traditional formulae belonging to the vocal technique of the sixteenth century ; though it also includes a choral section with heaving contours far removed from sixteenth-century style, as the following example shows :

EX. 19.
ibid.

² 'What were we? What was this moment of pain that we called life?'

Another feature of this work is its passing salute to the twelve-tone system. Perhaps Petrassi introduced this element in order to express the desolation of Leopardi's poem. But he does not use the twelve-tone system rigorously ; one cannot refer the harmony and melody of the entire work to a basic tone-row. Rather he treats it as one of many possible resources suitable in this case because of the nature of the words. The opening *ostinato*, for example, might be described as a partial tone-row. Fragments of this tone-row constantly appear, and certain characteristic intervals are always present. A further hint of Petrassi's momentary absorption in the twelve-tone system may be seen in the following figure, used not structurally, but simply as a colourful detail.



It is time to turn to the stage works. Theatrical problems are almost bound to stimulate a composer, especially an Italian composer, of Petrassi's distinction ; and quite apart from this, opera itself, with its sumptuous presentation and its varied and intense emotions, was a baroque invention. The baroque features of Petrassi's musical style have already been examined ; and it was consistent that he should choose, for a ballet, Ariosto's *Orlando Furioso*, with its mixture of fantastic events and real, human affections, its overflow of characters and its extravagance of scarcely related actions ; and that he should then base an opera on Cervantes' *Il viejo geloso*, with its acutely drawn characters each representing a conventional type. For both the Ariosto and the Cervantes are thoroughly baroque in character.

Petrassi begins each of the three acts of *Orlando* with a baritone solo which gives a descriptive *résumé* of the events to follow. This idea has something in common with the *écrits* of baroque *ballets de cour* and *comédies-ballets*. Each narration is followed by a succession of formal dances expressing the most important moments of the drama ; no narrative gestures or attitudes are allowed in these dances. Thus the problem of keeping description and emotional expression apart is ingeniously solved.

The plot of the ballet is taken from the episodes dealing with Orlando's passion for Angelica, her love-affair with Medoro, and the resultant madness of Orlando, until at the end he regains his sanity by inhaling from a vessel brought from the moon by Astolfo. Orlando's successive states of emotion are portrayed by variations of a short figure based on two triads, one major and one minor. Example 21b is Example 21a contracted as by a mental shock into a single dissonant chord ; while Example 21c has regained the attitude of Example 21a, but not its vigour.

Ex. 21(a)
FOLLIA DI ORLANDO
Allegro sost.

45 420 Tpl^a

f Brass

Ex. 21(b)

ff Timp

Ex. 21(c)

8....

Angelica is characterized with more precision still : her coquetry, voluptuousness and emotional instability can be seen in the following two examples :

Ex. 22(a)
ibid.
Andantino grazioso, con fantasia

105

mf rit.

p

tr^m

tr^m

poco accel.

Ex. 22(b)
Moderato con fantasia

325 tr^m

mf (Vl. solo)

The opera, *Il Cordovano*, is based on an *entremese* by Cervantes. An old man, Cannizares, marries a young and vivacious girl, Donna Lorenza. He is so jealous that he keeps her under lock and key, allowing no one near her. With the help of her niece Cristina, and of an obliging neighbour, she arranges, however, for a handsome young man to visit her in her solitude. Hiding behind a *cordovano*, i.e., a leather carpet, he is smuggled into Donna Lorenza's room. The husband returns, but during the quarrel between husband, wife and niece the young man escapes. The noise attracts the neighbours, who arrive on the scene and finally reconcile the married couple.

It is a story that has appeared in one version or another in almost innumerable opera libretti during the last three hundred years. Since emphasis is laid, in the *entremese*, on type rather than on individuality, it follows that the composer has much scope for stylization. In Petrassi's opera it is not Cristina and Cannizares that we

remember, but the spry *soubrette* and the jealous old man. And he achieves this through a stylization of the voice-parts : through Cristina's *coloratura*, for example :

Ex. 23

IL CORDOVANO

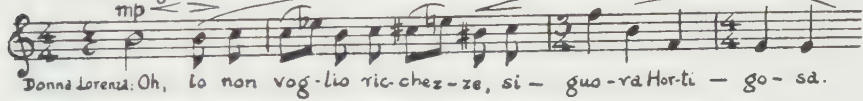


and through Donna Lorenza's serio-comic complaints :

Ex. 24

ibid

Andantino grazioso



The swift action of *Il Cordovano* made the use of arias or other closed forms on the whole impracticable. So Petrassi resorted to a flexible declamation which could take in its stride both recitative and aria (or concerted passage), without breaking the dramatic continuity. In this he was simply following the principles of *Falstaff* and *Gianni Schicchi*.

Two final extracts will show the ease, gaiety and liveliness of the orchestral writing in *Il Cordovano*.

Ex. 25 (a)

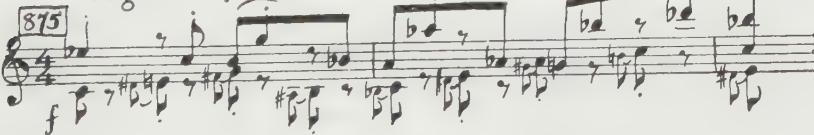
ibid



Ex. 25 (b)

ibid.

Allegro molto, vivace



Sometimes, however, the texture becomes too complicated, and destroys the balance between stage and orchestra which is essential above all in comic opera. Perhaps this uneasiness springs partly from those same causes which determined Petrassi's neo-baroque attitude ; from the conflict and dynamism which undermine the intellectual life of our time.

CATALOGUE OF PETRASSI'S COMPOSITIONS

- Preludio e Fuga* for strings (1929) MS.
Tre Liriche Antiche Italiane for voice and piano (1929) MS.
Sinfonia, Siciliana e Fuga for string quartet (1929) MS.
Divertimento for orchestra (1930) MS.
Siciliana e Marcetta for piano duet (1930) Ricordi, Milan
Ouverture da Concerto for orchestra (1931) Ricordi
Passacaglia for orchestra (1931) MS.
Colori del Tempo for voice and piano (1931) Ricordi
 Autunno
 Un Mattino (Cardarelli)
Tre Cori for mixed voices and small orchestra (1932) MS.
Partita for orchestra (1932) Ricordi
Introduzione e Allegro for principal violin and eleven instruments ; also for violin and piano (1933) Ricordi
Toccata for piano (1933) Ricordi
Eclogue for piano (1933) MS.
Preludio, Aria e Finale for violoncello and piano (1933) ; orchestral version for violoncello and chamber orchestra (1939). Score destroyed Ricordi
Concerto for orchestra (1933-4) Ricordi
Vocalizzo per Addormentata Una Bambina for voice and piano (1934) Carisch, Milan
Benedizione for voice and piano (1934) Carisch
O Sonni, Sonni for voice and piano (1934) De Santis, Rome
Salmo IX for mixed chorus, strings, brass, two pianos and percussion (1934-6) Ricordi
Lamento d'Arianna for voice and piano (Libero) (1936) Ricordi
Concerto for piano and orchestra (1936-9) Zerbini, Milan
Magnificat for light soprano, mixed chorus and orchestra (1939-40) Ricordi
Coro di Morti, dramatic madrigal for male voices, three pianos, brass, double-basses, percussion (1940-1) (Leopardi) Zerbini
Due Liriche di Saffo for voice and eleven instruments, also for voice and piano (1941) Zerbini
 Tramontata e la Luna
 Invito all'Ereano
Quattro Inni Sacri for male voice and organ (1942) Zerbini
 Jesu Dulcis Memoria for tenor
 Te Lucis Ante Terminum for tenor
 Lucis Creator Optime for baritone
 Salvete Christi Vulnera for baritone
La Follia di Orlando, ballet in three parts with baritone recitatives ; also Suite for orchestra (1942-3) Zerbini
Invenzioni for piano (1944) Zerbini
Tre Liriche for baritone and piano (1944) Zerbini
 Io qui Vagando (Leopardi)
 Alla Sera (Foscolo)
 Keepsake (Montale)
Miracolo for baritone and piano (F. de Pisis) (1944) MS.
Il Ritratto di Don Chisciotte, ballet ; also Suite for orchestra (1945) Universal, Vienna
Gli Uccelli, incidental music to the comedy by Aristophanes (1947) MS.
Il Cordovano, opera in one act (1944-8) Zerbini
Sonata da Camera for harpsichord and eleven instruments (1948) Zerbini
Dialogo Angelico for two flutes (1948) Zerbini
Morte dell'Aria, tragedy in one act (1949-50) MS.
 Music for the following films :
 Creazione del Mondo (1947)
 Lezione di Geometria (1948)
 Riso Amaro (1949)
 Non c'è Pace fra gli Ulivi (1950)
 Recordings :
 Partita for orchestra (Telefunken)
 Sonata da Camera (Cetra)

BOOKS

C. P. E. BACH. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. Cassell, 1949. 30s.

Of J. S. Bach's sons, Carl Philipp Emanuel was incontestably the greatest and most influential. Dozens of sonatas and concertos for keyboard, much fine chamber music, symphonies, oratorios and songs flowed from his pen and were eagerly copied, bought, played and discussed by the discerning music-lovers of his day. His reputation as a clavichord virtuoso and his gifts for extemporization were unequalled in the whole of Europe ; his treatise on keyboard-playing was a best seller and remained in use for many decades after his death, even though it was designed for players of the harpsichord and clavichord—instruments which were so soon to become obsolete, being superseded by the piano.

The fact that his *Essay* remained a standard textbook for piano-teachers of the late eighteenth and early nineteenth centuries is one of the reasons why this, the first English translation of the *Essay*, is so welcome. Harpsichordists and clavichordists will buy it without hesitation, for its orderly and systematic exposition of so many of the problems involved in the performance of German keyboard and chamber music between about 1740 and 1790 is invaluable to them. But the average pianist is at first unlikely to be interested, and indeed on the surface it would seem that a textbook on the playing of the harpsichord and clavichord would be an expensive irrelevance. He should realize, however, that Haydn called the *Essay* 'the school of all schools', that Mozart said 'C. P. E. Bach is the father, we the children ; those of us who do anything right have learned it from him, and anyone who does not admit this is a scoundrel', that Beethoven's method of piano-teaching (and presumably of playing) was based on the *Essay* and on the study of the illustrative pieces Bach included as an appendix, that the modern technique of fingering originated with Bach, that Chopin's piano touch was modelled on Bach's clavichord touch. In order then to do justice to the music of any of these men, some knowledge of Bach's book is quite indispensable.

I have referred to the book's 'orderly and systematic exposition', and an examination of its contents will show how justified the phrase is. Bach begins the Introduction to Part One with a resounding truth : the three interlocking factors on which good keyboard playing depend are correct fingering, good embellishments and good performance. The Introduction continues with an excellent discussion of the principles of practising, of tuning, of choosing good instruments, and so on. The first chapter of Part One deals with fingering, the second with embellishments ; these are grouped into eight divisions (appoggiatura, trill, turn, mordent, compound appoggiatura, slide, inverted mordent, extemporized cadenzas) and each is treated fully and almost exhaustively. Bach explains the contexts in which they occur and also those in which

they are required even though no sign for them appears—his own notation is precise and unambiguous, but this is far from true of his contemporaries—and goes on to their fingering, interpretation and expression. On cadenzas he says little, and I, for one, should have welcomed a fuller treatment of this difficult subject, for it is a recurring problem in his own music as well as in that of Haydn and Mozart, and one that is usually rather badly solved. Chapter Three is again far too short for my liking ; here Bach is writing of performance and the implications of what he has to say about touch, rubato, arpeggios, expression marks and so on are so far-reaching that they raise many questions of detail on which his advice would be of inestimable value. As an example I would quote this single sentence :

‘ the slurred notes of broken chords are held thus ’ :



If this notational convention holds good for composers as different as J. S. Bach and Haydn, then applying Carl Philipp's rule quite transforms their music. The justification for applying some—even if not all—of what Carl Philipp advises to the music of his father lies in the many acknowledgements he makes of his indebtedness to his father's teaching, both in the *Essay* and elsewhere. ‘ I have never had any teacher but my father, both in composition and in keyboard performance ’, he writes in his autobiography. Haydn's tribute to the *Essay* has already been mentioned.

Part Two deals with continuo-playing. Here again Bach is completely systematic, first listing and interpreting all the figures and combinations of figures that a player is likely to meet, and then going on to some of the niceties of accompaniment. Like all eighteenth-century writers on this subject, Bach leaves much unsaid, and we can obtain only a pale image of what a really first-class eighteenth-century continuo-player must have sounded like, even by following all his precepts most exactly.¹ Yet everything in these chapters is essential knowledge for anyone who plays continuo, either in private or—more important—in public. A final chapter on improvisation completes the work. Improvisation and extemporization are almost dead arts to-day, and in any case they cannot be learnt by reading a book about them ; yet Bach's brief advice—a mere fourteen pages in a 450-page book—is of the highest value since it comes from the greatest extemporizer of his age.

¹Arnold's monumental book, *The art of accompaniment from a thorough-bass*, assembles nearly all the extant information from treatises on thorough-bass written between, roughly speaking, 1600 and 1800, including most of this section of Bach's book. Yet at the end the reader, though fascinated and informed, is left with only glimpses of what good continuo-playing must really have been like. One such glimpse is given by the Leipzig critic Mizler, writing in 1738 : ‘ whoever wishes truly to observe what delicacy in thorough-bass and very good accompanying mean need only take the trouble to hear our Capellmeister [J. S.] Bach here, who accompanies every thorough-bass to a solo so that one thinks it is a piece of concerted music and as if the melody he plays in the right hand were written beforehand ’. Another glimpse can be obtained from the English composer Babell's book of music by Handel as Handel played it, printed in the early eighteenth century.

So much for the book as Bach wrote it ; on this excellent edition there is little to say. The translator has worked from the edition of 1753 and from the revised edition of 1787, and he has been careful to note which elements of his text are taken from which edition. His translation is painstaking and generally accurate, though there are some places where he has paraphrased rather than translated in order to make his version read smoothly and easily, and some fine details of Bach's phrasing have been lost. But this is an eternal problem for translators ; the author must be made to read as though he had written originally in English, and though the nineteenth-century translator was rather expert at this subtle, imaginative technique, there have been some terrible twentieth-century examples of translations towards, rather than into, English. Mr. Mitchell's, however, is certainly not one of them. The book is well printed and pleasantly bound ; typographically speaking, the only criticism would be of the musical examples which are rather ugly in appearance and would have been much less dazzling and more legible if they had been reproduced in a smaller size. They contain a misprint or two, but none that the reader cannot easily correct for himself.

The eighteen pieces, grouped into six sonatas, that Bach included as an illustrative appendix to the first edition of his book have not been reprinted in this volume, nor have the six new sonatinas added to the third edition. Mr. Mitchell points out that both sets are available in modern German publications, and that it would not have been practical to include them in his edition because of its small page size and the consequent number of page-turns that would have been needed. 'Available' is perhaps not quite the most apt word to use, for the second set has been out of print since the destruction of its publishers (Nagel) during a raid on Hanover seven or eight years ago. However, I am glad to see that the first set is in print once again in a cheap and very scholarly edition published by Schott (Numbers 2353-54). Pianists who have not yet explored Carl Philipp's music will find these pieces an attractive and varied introduction to it, even though they lack the impetuous splendour and passionate colour of his later work. This, though, is so essentially music for clavichord that much of its dramatic effectiveness is lost when it is played on the piano ; since clavichord-playing is an incomparable way of perfecting delicacy of touch and a singing tone on either the harpsichord² or piano, the wise keyboardist (a useful new word of Mr. Mitchell's) will buy C. P. E. Bach's *Essay* and a clavichord, and discover the value of the book and the instrument for himself.

THURSTON DART.

²It is usually quite easy to tell whether a harpsichordist is also a competent clavichordist, for as the eighteenth-century composer Reichardt says, 'the harpsichord cannot receive the smallest degree of [soul, expression and feeling] save from the hand of him who knows how to animate the clavichord ; . . . he who once masters this instrument plays the harpsichord quite differently from those who never touch a clavichord'.

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